

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1952

Guide to musical experiences in Billings junior high school choral music

Ruth V. Bakewell

The University of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

Let us know how access to this document benefits you.

Recommended Citation

Bakewell, Ruth V., "Guide to musical experiences in Billings junior high school choral music" (1952).

Graduate Student Theses, Dissertations, & Professional Papers. 2497.

<https://scholarworks.umt.edu/etd/2497>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

A GUIDE TO MUSICAL EXPERIENCES
IN BILLINGS JUNIOR HIGH SCHOOL CHORAL MUSIC

by

RUTH VOELKER BAKEWELL
B.S.M., Drake University, 1932

Presented in partial fulfillment
of the requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY

1952

UMI Number: EP35330

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP35330

Published by ProQuest LLC (2012). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

This professional paper has been approved by the Board
of Examiners in partial fulfillment of the requirements for
the degree of Master of Music Education.

Stanley M. Teal
Chairman of the Board of Examiners

Adon B. Castle
Dean of the Graduate School

Date Aug 12 1952

ACKNOWLEDGMENTS

The author is especially indebted to Professor Stanley M. Teel for his generous assistance and guidance throughout this paper, and to Dr. O. M. Hartsell for the critical reading of the manuscript. To Mr. Charles R. Cutts, Supervisor of Music of the Billings Public Schools, she is deeply indebted for very helpful suggestions, and to the principal and staff members of Billings Junior High School for assistance in administering the survey.

R. V. B.

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
LIST OF FIGURES	vi
INTRODUCTION	1
 Chapter	
I. THE SURVEY	3
Summary, 16	
II. CURRENT PRACTICES IN THE NORTHWEST CONFERENCE REGION	18
Sources of Data, 18	
Comparison of Data, 20	
Summary of Data, 23	
III. THE GUIDE TO UNIT STUDY	25
Source Material for Singing, 27	
Unit One, Our Way West with Music, 28	
Unit Two, Music--A Spiritual Expression, 35	
Unit Three, Christmas Music, 44	
Unit Four, The Dance As Used in Music, 50	
Unit Five, Mozart and Washington, 55	
Unit Six, Gods of the Norsemen, 64	
Unit Seven, Evolution of Jazz, 69	
Unit Eight, Music of Today, 77	
Unit Nine, Our Neighbors to the South, 81	
Reference Material, 87	
Reading Bibliography, 89	
IV. CONCLUSIONS AND RECOMMENDATIONS	97
BIBLIOGRAPHY	100
APPENDIX	102

LIST OF TABLES

Table	Page
I. Details of Pupils' Interest in Informal Singing	6
II. Reasons Why Pupils Do Not Sing in Church Choirs	7

LIST OF FIGURES

Figure	Page
1. Pupils' Interest in Informal Singing	5
2. Pupils' Participation in Out-of-School Group Singing	8
3. Pupils' Participation in Other Out-of-School Music Activities	9
4. Previous Music Experiences of Pupils	11
5. Present Interest of Pupils in School Music Programs	12
6. Pupils' Expression of Needs in Music	15

INTRODUCTION

A survey of 1291 pupils of Billings Junior High School, Billings, Montana, was made in 1950 in an effort to determine why pupils did not elect choral music when it was no longer a required subject. Just why should our future citizens fail to avail themselves of choral instruction when adults are so universally aware of the satisfying effects of music on a happy, enriched life, the goal of civilization?

Music seems to be one of the basic needs of humanity; it is necessary that today's youth be provided with a school curriculum which will lead them toward a rich and abundant life in which their needs are met. One of the purposes of the survey was to determine some pupil needs.

Music provides a medium of expression that can be enjoyed, interpreted, and appreciated by all races and creeds. It knows no national barriers, and provides a most desirable vehicle in the curriculum for the fostering of world understanding. The right type of music program can assume a role of strategic importance in building toward an understanding philosophy for the democratic citizens of tomorrow. Preparation for a well rounded life should embrace such aspects as physical, vocational, social, spiritual and cultural media. Meaningful and challenging experiences

should be provided in order to develop right values and attitudes, which form a broad social understanding.

Because the love and appreciation of music can be developed in the adolescent, it is the duty of a public school to offer music which will help enrich the pupil's life.

When a school, such as Billings Junior High School offers courses in choral music which will contribute toward a rich unselfish life, it is a little disconcerting to find eighth and ninth grade pupils discontinuing music as soon as it is no longer a required subject.

For this purpose, then, it was decided to administer the survey. If causes for this discontinuation of music study could be found, surely remedies could be applied so that a large number of students would wish to continue their participation in choral music.

CHAPTER I

THE SURVEY

Preparation of a guide for choral music in the Billings Junior High School, which would better fit the needs and interests of the pupils, of necessity required some expression from these boys and girls. For this reason the survey¹ was made.

It was hoped that the administration of the survey could be completely controlled. However, this was not possible due to many and varying circumstances, some of which arose unexpectedly. The ninth grade surveys were directed by the writer to groups varying in number from sixty-five to two hundred. The actual writing time was approximately thirty minutes which did not allow for enough careful thinking on the part of the pupils.

The seventh and eighth grade surveys were administered by the home room teachers following a conference at which each item of the survey was very carefully discussed. Though this procedure seemed wise, difference in personalities, realization of the importance of the survey, and willingness to devote necessary time to the details made the

¹Appendix

administration of these surveys not totally satisfactory. However, the findings seemed to have value for the guide. Names were omitted from the surveys to eliminate any feeling of reticence on the part of the pupils.

There is much information to be gained from the results of the survey as tabulated, but for the purpose of the present study these results have been divided into six major interests. Tables, figures and discussions of these will follow on succeeding pages.

FIGURE 1, page five, indicates the Pupils' Interest in Informal Singing. It is interesting to note that 819, or 68 per cent of the pupils like to sing at home. Further study of FIGURE 1 will show that a large number of pupils like to sing when alone (69 per cent). Occupation and mood seem to influence this particular phase in the pupils' interest in singing. The general heading, I Like to Sing with Friends, shows a favorable percentage (56 per cent).

Reference to the Appendix² will show that there are a number of subdivisions some of which have a definite bearing on the conclusions reached and which are later stated. TABLE I shows some of these figures.

²Appendix

TABLE I
DETAILS OF PUPILS' INTEREST
IN INFORMAL SINGING

	Yes	Per cent
Numbers of the family sing . . .	692	56
Sing certain kinds of songs . . .	640	71

PUPILS' INTEREST IN INFORMAL SINGING

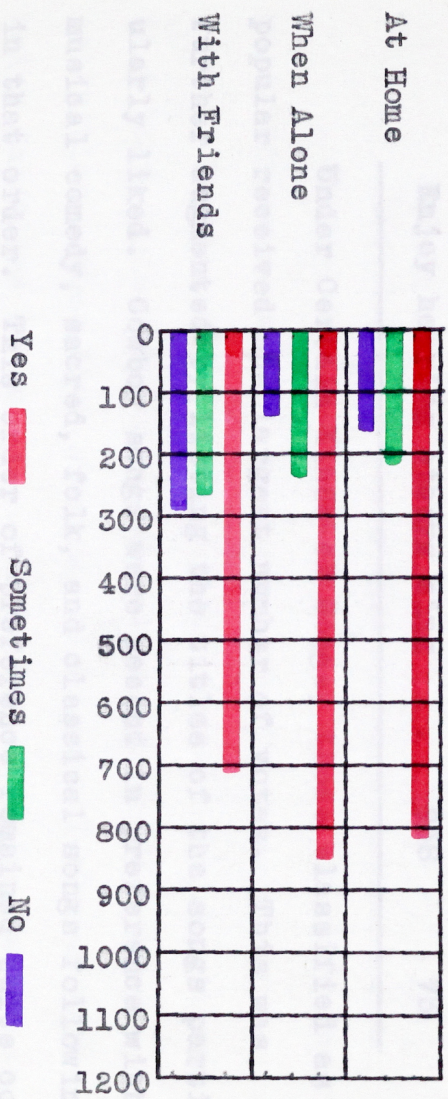


FIGURE 1

It is a healthy and encouraging situation that a large number of pupils indicated that they gained enjoyment from hearing others sing.

FIGURE 2, page eight, shows Pupils' Participation in Out-of-School Group Singing. Seven hundred forty-four or 61 per cent of the pupils filling out the survey indicated that they sing hymns in choirs at Sunday school. The percentage of pupils singing in church choirs is much smaller, only 18 per cent. TABLE II indicates some reasons why pupils do not sing in church choirs.

TABLE I

DETAILS OF PUPILS' INTEREST
IN INFORMAL SINGING

	Yes	Per cent
Members of the family sing . .	692	56
Sing as a family group	155	13
Sing certain kinds of songs. .	849	71
Enjoy hearing others sing . .	958	73

Under Certain Kinds of Songs, those classified as popular received the largest number of votes. This was further augmented by listing the titles of the songs particularly liked. Cowboy songs were second in preference with musical comedy, sacred, folk, and classical songs following in that order. This order of preference remained quite consistent each time pupils were called upon to check.

It is a healthy and encouraging situation that a large number of pupils indicated that they gained enjoyment from hearing others sing.

FIGURE 2, page eight, shows Pupils' Participation in Out-of-School Group Singing. Seven hundred forty-four or 64 per cent of the pupils filling out the survey indicated that they sing hymns in church or Sunday school. The percentage of pupils singing in church choirs is much smaller, only 19 per cent. TABLE II indicates some reasons why pupils do not sing in church choirs.

TABLE II

REASONS WHY PUPILS DO NOT SING
IN CHURCH CHOIRS

	Yes	per cent
Do not want to sing	320	24
Do not have time to sing. . .	277	21
Not asked to sing	252	19
Church has no choir	208	16

Other reasons seemed less significant. Less than half, 42 per cent, of the pupils sing in other groups.

Keeping the purpose of the survey in mind, it was felt that Pupils' Participation in Out-of-School Music Activities, other than singing, might reveal a need not being fulfilled in school. FIGURE 3, page nine, shows these activities in which pupils are engaged. A very small number is at present taking voice lessons. This is quite understandable because most voices are immature in adolescent years. Three hundred and five or 23 per cent are taking instrumental lessons. The number taking piano lessons far surpasses that of any other instrument. Violin, cornet, and clarinet follow in that order but in very much smaller numbers. Twenty-six pupils indicated that they were studying two instruments. As will be noted in FIGURE 3, page nine, a very large percentage listen to records. Pertinent information in this respect relates to the large number, 989 or

PUPILS' PARTICIPATION
IN OUT-OF-SCHOOL GROUP SINGING

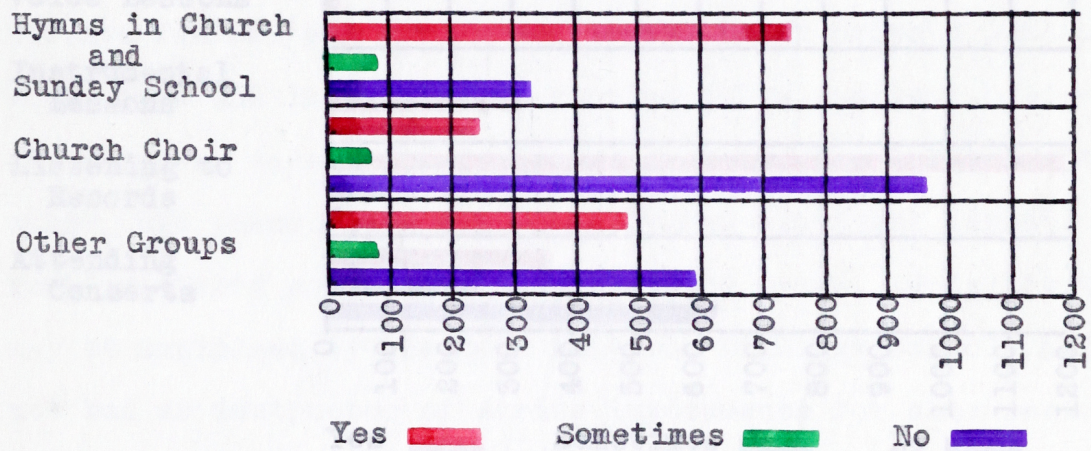
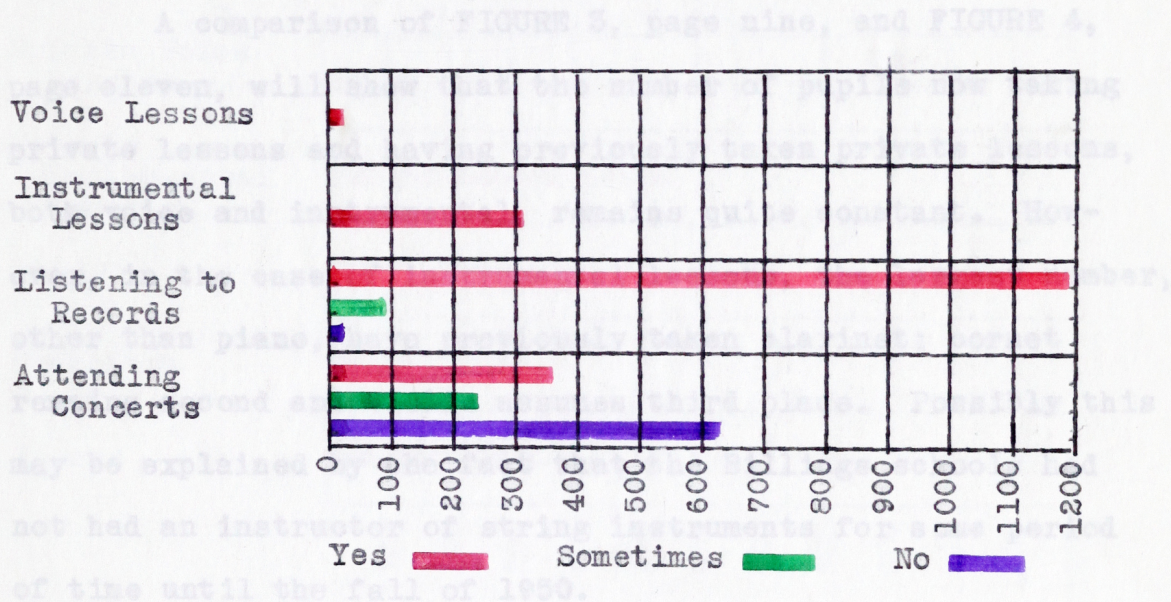


FIGURE 2

84 per cent, who listen at home. This indicates that parents desire to have some music in the home. The percentage of pupils attending concerts is not as large as hoped for. It is possible that the statement could have been more carefully worded, not confining the pupils' thinking to concerts alone, but also to include operettas and festival activities which

PUPILS' PARTICIPATION IN OTHER OUT-OF-SCHOOL MUSIC ACTIVITIES



Checking FIGURE 3, page nine, and FIGURE 5, page twelve, one will note pupils who had previously been enrolled in band number 104, and in orchestra, 49. Pupils now belonging in band number 110, and those belonging in orchestra, 53. Music is required in seventh grade; all pupils not enrolled in band or orchestra are automatically in chorus. An attempt was made to control the responses in regard to chorus, by asking only those who had been previously enrolled in the "special seventh grade chorus" and those currently enrolled in the "special seventh grade chorus" to answer "yes" to the

84 per cent, who listen at home. This indicates that parents desire to have some music in the home. The percentage of pupils attending concerts is not as large as hoped for. It is possible that the statement could have been more carefully worded, not confining the pupils' thinking to concerts alone, but also to include operettas and festival activities which many attend.

A comparison of FIGURE 3, page nine, and FIGURE 4, page eleven, will show that the number of pupils now taking private lessons and having previously taken private lessons, both voice and instrumental, remains quite constant. However, in the case of instrumental lessons, the largest number, other than piano, have previously taken clarinet; cornet remains second and violin assumes third place. Possibly this may be explained by the fact that the Billings schools had not had an instructor of string instruments for some period of time until the fall of 1950.

Checking FIGURE 4, page eleven, and FIGURE 5, page twelve, one will note pupils who had previously been enrolled in band number 104, and in orchestra, 49. Pupils now belonging in band number 110, and those belonging in orchestra, 53. Music is required in seventh grade; all pupils not enrolled in band or orchestra are automatically in chorus. An attempt was made to control the responses in regard to chorus, by asking only those who had been previously enrolled in the "special seventh grade chorus" and those currently enrolled in the "special seventh grade chorus" to answer "yes" to the

PREVIOUS MUSICAL EXPERIENCES OF PUPILS

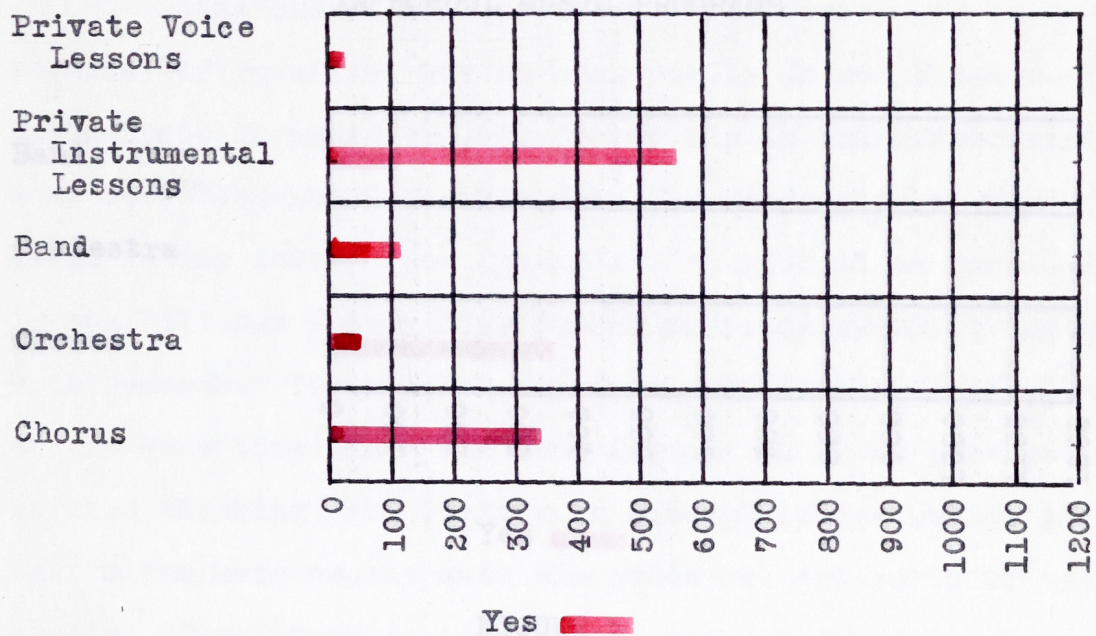


FIGURE 4

specific item in the survey pertaining to chorus. The members of the "special chorus" are chosen by the seventh grade teacher for concert appearances. Obviously, this was not carefully checked, as the total number indicating having belonged to chorus groups is only 338 and the pupils electing choral music in the eighth and ninth grade in the school year of 1950-1951 nearly reached that total.

PRESENT INTEREST OF PUPILS IN SCHOOL MUSIC PROGRAMS

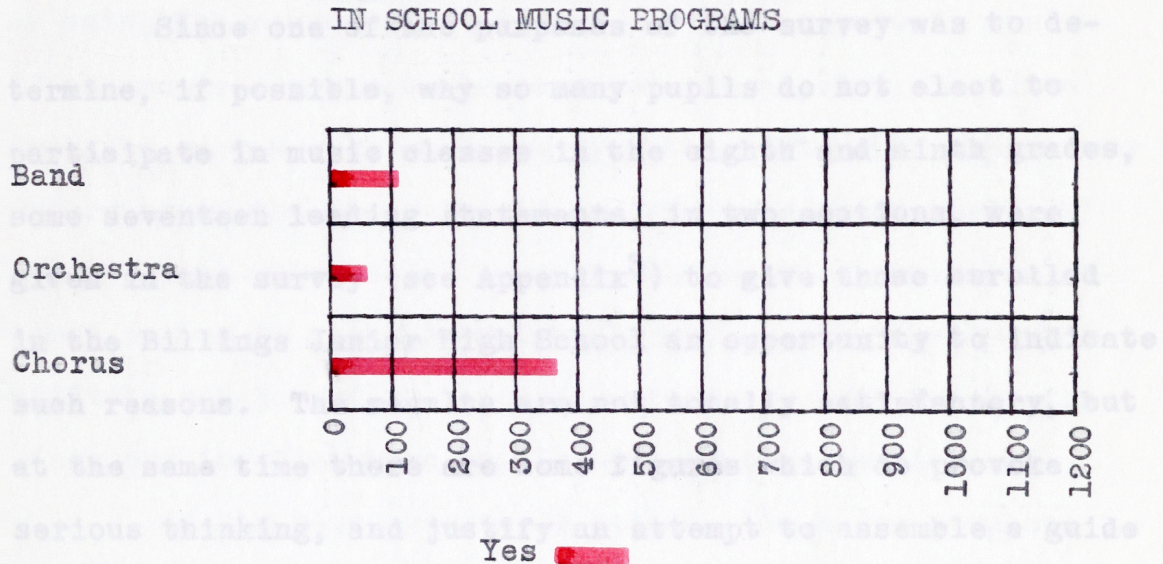


FIGURE 5

Others, such as out-of-school activities and private music lessons, are problems involving parent and pupil. Many of the pupils come from some distance by bus and find it very difficult to be present for school activities, whether music or something else, when these take place at a time other than regular school hours. Still others indicated not enough

specific item in the survey pertaining to chorus. The members of the "special chorus" are chosen by the seventh grade teacher for concert appearances. Obviously, this was not carefully checked, as the total number indicating having belonged to chorus groups is only 338 and the pupils electing choral music in the eighth and ninth grade in the school year of 1950-1951 very nearly reached that total.

Since one of the purposes of the survey was to determine, if possible, why so many pupils do not elect to participate in music classes in the eighth and ninth grades, some seventeen leading statements, in two sections, were given in the survey (see Appendix³) to give those enrolled in the Billings Junior High School an opportunity to indicate such reasons. The results are not totally satisfactory, but at the same time there are some figures which do provoke serious thinking, and justify an attempt to assemble a guide that might more nearly meet the needs and interests of these pupils. Some items in the survey, such as scheduling and granting of credit, are problems of the administration. Others, such as out-of-school activities and private music lessons, are problems involving parent and pupil. Many of the pupils come from some distance by bus and find it very difficult to be present for school activities, whether music or something else, when these take place at a time other than regular school hours. Still others indicated not enough

³Appendix

previous training. This is substantiated by Lilla Belle Pitts when she discusses conditions effecting junior high curriculum and states that problems in junior high school are effected among other things by the variable backgrounds of the pupils and the lack of uniformity in musical preparation.⁴

Dislike of the teacher was indicated by few pupils as being the reason they did not now participate in music. If the music class met the needs of the pupils, this item could be very nearly stricken from the list. The statements referring to the music itself and the methods of teaching are the ones which cause concern and further justify an attempt to try to assemble materials which will rectify this attitude and to modify teaching methods to make the music class one in which more pupils will want to participate.

As has been previously stated, the major purposes of the survey were to ascertain, if possible, the needs and interests of the pupils which were not being met in the present course of study. FIGURE 6, page fifteen, shows the results of the four statements pertinent to the needs of the pupils. Eight hundred eighty-nine or 74 per cent of the pupils expressed the preference for a class which would include popular, folk, classical, and modern music. This total was further studied and it was found that 575 or 64 per cent of the 889 pupils were not then enrolled in band, orchestra

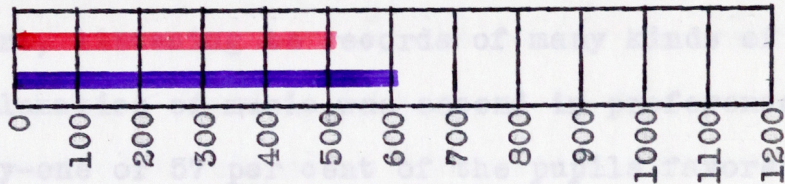
⁴Lilla Belle Pitts, Music Integration in the Junior High School. (Boston: C. C. Birchard and Company, 1935), p. 6

PUPILS' EXPRESSION OF NEEDS IN MUSIC

I WOULD ENJOY A MUSIC CLASS DIFFERENT FROM THOSE NOW OFFERED

Yes

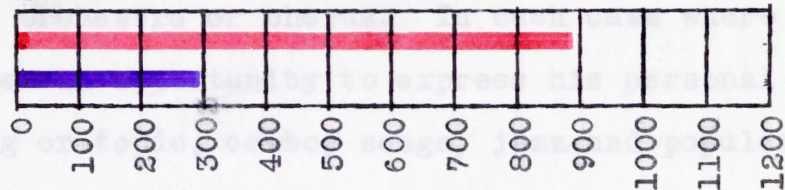
No



I WOULD ENJOY A LISTENING CLASS WHICH WOULD INCLUDE:
Popular, folk, classical, and modern music

Yes

No

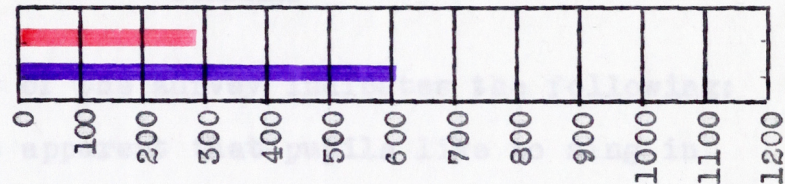


I WOULD ENJOY A MUSIC CLASS WHICH WOULD INCLUDE:

A. A study beginning with the music of the early ages and working through to that of the present day

Yes

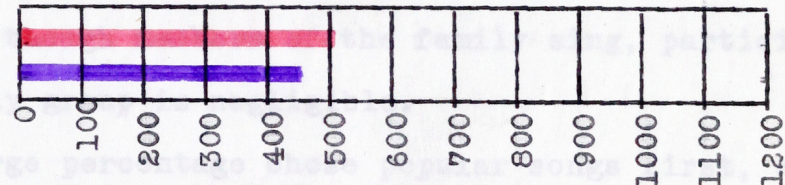
No



B. A study in units such as: Folk, dance music, music of a country or nationality, music of certain composers, the symphony, the opera

Yes

No

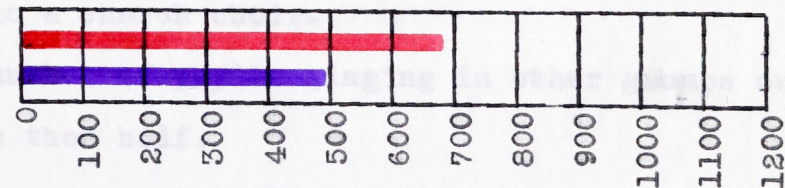


I WOULD ENJOY A MUSIC CLASS WHICH WOULD INCLUDE:

Recreational singing; a study of music integrated with literature; a study of music integrated with art; listening to records of many kinds of music; an explanation of music

Yes

No



Yes

No

FIGURE 6

or chorus. A class which would include recreational singing, a study of music integrated with literature, a study of music integrated with art, listening to records of many kinds of music, and an explanation of music was second in preference. Six hundred eighty-one or 57 per cent of the pupils favored this class. Four hundred six or 59 per cent were not then enrolled in band, orchestra or chorus. In each case where the pupil was given an opportunity to express his personal preference of song or topic, cowboy songs, jazz and popular music were by far ahead of any other choices.

SUMMARY

A summary of the survey indicates the following:

1. It is apparent that pupils like to sing in informal situations such as at home, when alone, and with friends.
2. Even though members of the family sing, participation as a family group is negligible.
3. A large percentage chose popular songs first, with cowboy songs second.
4. Many pupils sing hymns in church but only a small percentage sing in a church choir.
5. The number of pupils singing in other groups out-of-school is less than half.
6. A large percentage listen to records in the home.
7. The number of pupils in band and orchestra is very small.

8. The number of pupils having previous musical experience is very small.

9. The expression of need, by the pupils themselves, indicates a program which would include popular, folk, classical, and modern music with extensive integration with other subjects.

CHAPTER II

CURRENT PRACTICES IN THE NORTHWEST CONFERENCE REGION

The availability of courses of study and a discussion of the contents of these received are discussed in this chapter.

SOURCES OF DATA

In order to have material at hand with which to make comparisons, a serious effort was made to secure courses of study from within the area embraced by the Northwest Conference Region, which includes the states of Washington, Oregon, Idaho, Wyoming, and Montana. Letters were sent to the state superintendents of instruction. Two were unanswered; one reported no course of study available; one was under revision; and reference was made to the Montana Course of Study.

A further attempt was made to secure additional material and twenty-one letters were sent to cities in the same area, ranging in population from 10,000 to 400,000. No answer was received from ten of the letters. Five reported no formal course of study; two reported their course of study under revision; one reported material not available at this time; one sent primary-elementary course of study; one temporary guide was received; and one outmoded copy was sent with

an accompanying note saying work was in progress on a state course of study which would be strictly adhered to when published. In addition, the Course of Study for Intermediate and Upper Grades for the Butte Public Schools, Butte, Montana, and the latest edition, 1934, Course of Study for Junior High Schools of Montana were examined.

In an effort to make sure no junior high school materials in other parts of the country were being overlooked, a letter was written to Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University. Of Miss Pitts, the late Peter W. Dykema said, ..."Anyone who has observed her work with junior high school pupils...realizes that she is constantly developing people to an extent that they, themselves, seldom realize or, at least anticipate. ...They are having the joy of discovery." ...⁵ A reply was received in which Miss Pitts said,

Unfortunately for you there are very few courses of study available on junior high school general music classes. There are two reasons for this. First, that it is quite impossible to set up a pre-arranged plan for classes which necessarily vary within a school as well as within given communities. Second, that there is really no consensus of opinion as to what constitutes a course that is general enough to meet the needs of heterogeneous groups of boys and girls.

To make sure I have gone through the files in Teachers College and find not one in the field of your interest.⁶

⁵Lilla Belle Pitts, op, cit., Introduction, p. xii

⁶Lilla Belle Pitts, personal letter, August 2, 1951

It would seem from the above that little has been done to provide a course of study for music education in the junior high school. Great strides have been made toward reaching the aims and objectives set up for the junior high school in many areas of learning but music seems to be somewhat neglected.

An attempt to study the validity and effectiveness of music teaching in the junior high school was made. Examination of material received included categories such as singing, listening, creative, and rhythmic experiences, and outcomes. The following sources were used:

1. Course of Study for Intermediate and Upper Grades for the Butte Public Schools, Butte, Montana
2. Course of Study for Junior High School of Montana
3. Temporary Guides for the Junior High School Curriculum, Grades VII, VIII, and IX, in School Systems under the 8-4 Plan of Organization; Instructional Service Bulletin No. 14, State of Washington, 1944

COMPARISON OF DATA

Comparison of the practices, methods, and procedures incorporated in the guides and courses of study available at the time for examination follow.

Singing experiences. There are some necessary and vital factors to be included under singing experiences. Singing is a natural means of self-expression and provides opportunity for the greatest number of pupils. Voices should be carefully classified and appropriate material of suitable range and difficulty should be used. A study of worthwhile music literature based upon adolescent interests with emphasis

on good tone quality, intonation, enunciation, pronunciation, clearly defined accent, rhythm, and phrasing is essential to the development of musicianship. Creative and imaginative interpretation which is expressive of the mood of the text makes possible both emotional and aesthetic experiences of great value. Song material must be provided for every vocal combination found in the average class. Good posture and correct breathing habits are essential.

In contrast to this, the courses of study available for examination failed to meet these requirements. Two of the courses of study emphasized strongly the mechanics of singing. No mention of the cultural and social values of singing was made in the Butte course of study. A much more modern approach was indicated in the Washington Temporary Guide--relating the song with other subject areas when possible; small group performance for the pleasure of the group and other groups; encouraging pupils to determine voice classification during voice testing; commending exceptional talent; providing for groups inexperienced in sight reading and part-singing are some of the impressive suggestions made.

The Washington Temporary Guide was the only study which made any special mention of music reading skills, attention being called to the necessity of skill in reading music "in order that the pupils may have some tangible means to interpret the score," and suggesting that drill is in order if and when errors have occurred and pupils themselves have recognized the need for drill.

Listening experiences. The purpose of listening programs in school is to stimulate active, intelligent and enjoyable listening. The music may be recorded or it may be the playing or singing of the pupils or guests. It may be a film, a radio program or it may be television. Here is the opportunity to develop taste, discrimination and pleasurable response. Facts and information may be necessary as a corollary but their mastery does not result necessarily in appreciation. When pupils voluntarily comment on a radio program heard at home, bring to class magazine articles concerning music, ask to play for the class, request instrumental lessons and attend concerts, their music listening has fulfilled its purpose.

In the Butte and Montana studies, each step is carefully outlined and there is little opportunity for the pupils to express themselves. Neither course of study includes mention of audio-visual aids, other than the phonograph, nor encourages stimulating discussion.

Creative experiences. Creative activities are approached through listening and singing.

As stated in the Source Book⁷, the term "creative activity" is now being given a broader meaning. Any musical experience at any and all levels, whether it be;

1. sensitive and responsive listening to music
2. active bodily response to rhythm and mood
3. creative interpretation of music performed

⁷Music Education Source Book, (Chicago: Music Educators National Conference, 1947), p. 131

4. creative planning and development of assembly programs, pageants, and operettas as an outgrowth of correlated activities or
5. the creating of original music

is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of a child.

This interpretation of creative music would indicate that this activity is touched upon in each course of study.

Rhythmic experiences. The Course of Study for Junior High Schools of Montana devotes a section to rhythm. The presentation, if followed, would not provide for imagination and originality. The remaining courses of study present rhythmic activities as inseparable from singing, listening, and creating.

SUMMARY OF DATA

The outcomes in the Course of Study for Junior High Schools of Montana are stated in a rather conventional way. There is a definite feeling of exactness rather than a richness in human experience and daily living. The statements in the Course of Study for Intermediate and Upper Grades for the Butte Public Schools are less exacting. The Washington Temporary Guide does not give a statement of outcomes. The general goals are stated as follows:

1. Provision of outlets and channels for the rapid physical, emotional, and social changes
2. Development of enjoyment and appreciation of music
3. Cultivation and development of aptitudes and tastes in music
4. Encouragement and direction of the talented pupil

5. Integration of music with life experience

Two of the courses available for this study were obviously too formal and too conventional in the presentation of materials to meet present demands of the pupils. The remaining one gave evidence of endeavor to fit the music program into the pattern of newer trends in music education. Some of these trends according to Gruhn and Douglass⁸ are:

1. The trend toward correlation between subjects
2. Trend toward integrated curriculums
3. Trend toward pupil participation in curriculum planning
4. Trend toward large-unit organization
5. Growing recognition of the fact that music as a school subject includes more than just singing
6. The music courses are being developed increasingly in harmony with the normal interests of junior high school boys and girls

In general the following conclusions may be drawn:

1. There are very few available courses of study for the junior high school in the Northwest region.
2. Only the Washington Temporary Guide makes any attempt at integration and correlation of music and other subjects.
3. The need for a revised course of study for Billings Junior High School, with emphasis on general music, giving the boys and girls more opportunity for self-expression, is in keeping with the modern trend in music education.

⁸William T. Gruhn and Harl R. Douglass, The Modern Junior High School. (New York: The Ronald Press Company, 1947), pp. 94, 95, 96, 97, and 176

CHAPTER III

THE GUIDE

Educational goals must expand to meet new situations. As Hollis L. Caswell⁹ puts it:

The long-range goal of education for international understanding is world peace and human welfare, achieved and maintained through a peaceful world order operating through international organizations. The immediate purpose of such education in the elementary and secondary schools of the United States is the development of American citizens who are conscious of their new obligations to mankind.

A Report of the Music Committee in the Fourth Year Book, Department of Superintendence states:

The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling and the psychic health dependent upon abundant but orderly expression of emotion that comes from appreciative contact with and the endeavor to create and recreate the beautiful in music.¹⁰

The major purpose of music at the junior high school level is to continue the educational and cultural processes begun previously rather than the exploitation of groups for public performance.

⁹Hollis L. Caswell, and Associates, Curriculum Improvement in Public School Systems. (New York: Bureau of Publications, Teachers College, Columbia University, 1950), p. 26

¹⁰Lilla Belle Pitts, op. cit., p. 3

OBJECTIVES

1. To provide a type of experience which will make music a vital force in the emotional development of the pupil through participation in all phases of musical expression.
2. To lead the pupil to realize that music is a language, a natural, universal expression of feeling that has expressed and recorded the feeling of all mankind from primitive to most civilized. That this expression is not a thing set apart from him, but has a personal meaning and use in his everyday life.
3. To provide materials which will be appealing to the needs of adolescent pupils.
4. To afford a means of enjoyable self-expression.
5. To provide pupils with the opportunity to discover the important role that music assumes in the cultural development of our democratic society.
6. To provide musical experiences which will have maximum carry-over value into adult life. Planning should be in terms of both immediate and future needs of pupils.
7. To help pupils complete their musical experiences "community-minded".
8. To acquire good vocal habits and the use of the adolescent singing voice.
9. To develop with the appreciation of music an accompanying appreciation of peoples and their history, of natural beauty, and of the other arts, literature, painting, and architecture, and a realization of the close bond which exists between them.
10. The ultimate goal of all educational opportunities, including music, is optimum pupil growth--physical, social, mental, emotional, spiritual, and aesthetic.

The suggested units that follow should not be merely informational but projects marked by activity, singing, participation, active listening, and research, all of which should be most stimulating.

Any portion of the ensuing units could be extended and amplified to suit the needs of the group. Material and sources presented are representative of the Billings Junior

High School and in no way exhaust the field; rather they are suggestive.

Teaching details have been purposely omitted in order that teacher and pupils may use their own initiative and creative ideas.

SOURCE MATERIAL FOR SINGING

Under the section on "Singing" in each of the following units, songs are listed for class use. For the teacher's convenience, the books are given in which these songs may be found. The books are listed below and the number preceding each book is its code number. In later reference to these books, the code number rather than titles will be used.

- 1 Bridgman and Curtis, THE AMERICAN SINGER, Book 7, American Book Company, Chicago, 1947 (Grade 7)
- 2 M. Teresa Armitage, JUNIOR LAUREL SONGS, C. C. Birchard & Company, Boston, 1917 (Grade 7)
- 3 Dykema-Pitcher-Stevens-Vandever, --A SINGING SCHOOL--MUSIC IN THE AIR, C. C. Birchard & Company, Boston, 1947 (Grade 7)
- 4 Dykema-Pitcher-Stevens-Vandever, --A SINGING SCHOOL--SING OUT, C. C. Birchard & Company, Boston, 1946 (Grade 7)
- 5 Farnsworth-Dykema-Armitage, --A SINGING SCHOOL--SINGING YOUTH, C. C. Birchard & Company, Boston, 1935 (Grades 8 and 9)
- 6 Mae Nightingale, TROUBADOURS, Carl Fischer Inc., Chicago, 1939 (Grades 8 and 9)
- 7 Giddings-Earhart-Baldwin-Newton, --MUSIC EDUCATION SERIES--THREE-PART MUSIC, Ginn and Company, Chicago, 1925 (Grade 7)
- 8 Giddings-Earhart-Baldwin-Newton, --MUSIC EDUCATION SERIES--JUNIOR MUSIC, Ginn and Company, Chicago, 1924 (Grades 8 and 9)

- 9 Glenn-Leavitt-Rebmann, --THE WORLD OF MUSIC--
SING ALONG, Ginn and Company, Chicago, 1941
(Grade 7)
- 10 Glenn-Leavitt-Rebmann, --THE WORLD OF MUSIC--
SONG PARADE, Ginn and Company, Chicago, 1941
(Grade 8)
- 11 Glenn-Leavitt-Rebmann-Baker, --THE WORLD OF
MUSIC--ADVENTURE, Ginn and Company, Chicago,
1938 (Grades 8 and 9)
- 12 Glenn-Leavitt-Rebmann-Baker, --THE WORLD OF
MUSIC--TREASURE, Ginn and Company, Chicago,
1938 (Grades 8 and 9)
- 13 Glenn-Leavitt-Rebmann-Baker, --THE WORLD OF
MUSIC--DISCOVERY, Ginn and Company, Chicago,
1937 (Grade 9)
- 14 Beattie and others, THE NEW BLUE BOOK OF
FAVORITE SONGS, Hall & McCreary Company,
Chicago, 1941 (All grades)
- 15 Smith-Wilson-Woods, SONGS WE SING, Hall &
McCreary Company, Chicago, 1940 (All grades)
- 16 Wilson-Leeder-Gee, MUSIC AMERICANS SING,
Silver Burdett Company, 1948 (Grades 8 and 9)
- 17 McConathy-Beattie-Morgan, MUSIC HIGHWAYS AND
BYWAYS, Silver Burdett and Company, Chicago,
1936 (All grades)
- 18 McConathy-Beattie-Morgan, MUSIC OF MANY LANDS
AND PEOPLES, Silver, Burdett and Company,
Chicago, 1932 (All grades)

UNIT I

OUR WAY WEST WITH MUSIC

Folk Music in Westward Expansion

I. Audio-Visual Aids

A. Listening - Recorded Selections

Big Rock Candy Mountain Young Peoples Records
509A

Early American Ballads (John Jacob Niles)
Victor Album M604

Home on the Range (John Charles Thomas)
Victor Album 1525B

Let's Go to the Rodeo Young Peoples Records
503A&B

Rodeo - Copland R. C. A. LM32

Square Dances (Woodhull's Masters) Victor
Album C36

Further suggestions for listening might include:

Recordings:

Records brought by the pupils

Music of the Indians, particularly those of the
Middle West and Western areas

Music of mountaineers and rivermen

Guitar artists - Segovia and Ray Rogers

Lecture by the Supervisor of Music to include
reports of personal contact with pioneers in
some sections of Montana Recordings of ballads
sung by these pioneers

Programs given by class members, other pupils, or
guests (Guitar, Accordion, Fiddle, and
Harmonica)

B. Films

Broken Arrow - Films Incorporated
Some insight into the Westward Movement from
the Indians' point of view

Buffalo Bill Rides Again - Films Incorporated
Educational and historical

Promenade All - Handbook MENC
A wide variety of square dances made in cooper-
ation with the Folk Dancing Federation of
California

To Hear the Banjo Play - Handbook MENC
Shows folk song and dance in the lives of
people of the present as well as the past

Supplementary Films:

Ballads of the Plains - Bell and Howell
Songs of the Range - Bell and Howell
Last Dogie - Wm. M. Dennis Film Libraries
Pioneers of the Plains - Encyclopaedia
Britannica Films, Inc.
Westward Movement - Encyclopaedia
Britannica Films, Inc.
Buckskin Frontier - Films Incorporated
Buffalo Bill - Films Incorporated
American Cowboy, The - Ford Films
Hen Hop - Handbook MENC
American Square Dances - Handbook MENC
Mozart and Barrios on Six Strings (Guitar) -
Handbook MENC
Communications Westward - Teaching Film

C. Other Visual Aids

Paintings of Charles Russell and other Western
artists

Have students trace the more important historical
trails to the West, on individual maps. (This
activity could be enlarged to include a mural
on the blackboard, or on the bulletin board)

Dioramas

II. Singing (From the Song Books)

Good-bye, Old Paint - American Cowboy Ballad--1, 4, 18
Night-Herding Song--3, 5, 16
Song of the "Lone Prairie"--4, 11
Red River Valley - Old American Song--4, 16
Home on the Range--4, 5, 11, 16, 17
Dogie Song--4, 6
The Old Chisholm Trail--10, 18
Oh, Saddle the Roan--12

A usable list of songs for this unit will be found on
page 4, code item--15

Out Among the Redmen--16, 17
On Top of Old Smoky--16
Old Joe Clark--16
Texas Cowboys' Stampede Song--17
Santa Fe Trail--17
The Dying Cowboy--18
The Trail to Mexico--18
The Zebra Dun--18
Little Joe the Wrangler--18

Songs brought by pupils

III. Other Activities

Learn the meanings of terms and words peculiar to the cowboy language.

Determine the distinction between commercial cowboy music (movie cowboys) and true cowboy music.

Learn the true source of cowboy songs. (Old familiar ballads)

Learn the I, IV, and V₇ chords. Use these chords on the guitar and piano in regular class work.

Use the above chords on other "social instruments" including the banjo, harmonica and autoharp.

Learn the calls and steps for the more common square dances and have pupils participate in square dancing in regular class periods.

Original operettas may be written.

Notebooks

Appropriate pictures, original or cut from magazines
Favorite ballads, words, music, or both
Notes from class reports

Choral readings, using familiar ballads

IV. Reading Assignments (Music)

AMERICAN BALLADS AND FOLK SONGS - John A. and Alan Lomax (All grades) Cowboy Songs p. 375

AMERICAN SONGBAG, THE - Carl Sandburg (All grades)
The Great Open Spaces p. 259

AMERICANS and THEIR SONGS - Frank Luther (All grades)
Cowboy Songs p. 193

APPRECIATION of MUSIC - Surette and Mason (All grades)
Folk Songs p. 16

BUILDING AMERICA (Periodical) Volume VII No. 8
(All grades) America Discovers Its Songs

COWBOY SONGS - John A. and Alan Lomax (All grades)
Cowboy Songs and Other Frontier Ballads p. 4

DANCES of OUR PIONEERS - Grace L. Ryan (All grades)
Music p. 27

FOLK SONGS U. S. A. - John A. and Alan Lomax (All grades) Git Along, Little Dogies p. 192

GOOD MORNING - Mr. and Mrs. Henry Ford (All grades) Music Calls and Directions for Old Time Dancing

KEYBOARD JR., Volume IV, No. 4 January 1946 (All grades) Boots and Saddles p. 3

Volume X, No. 6 March 1952 (All grades) The Whole World Plays the Guitar p. 6

LISTENING to MUSIC CREATIVELY - Edwin John Stringham (All grades) The Folk Song p. 28

LOG for MUSIC AMERICANS SING - Gee, Leeder, and Wilson (All grades) Over Mountain, River and Plain p. 46

MUSIC HIGHWAYS and BYWAYS - McConathy, Beattie, and Morgan (All grades) Songs the Cowboys Sing p. 76

MUSIC and MAN - Howard D. McKinney (Grades 8 and 9) Sing Out, Sweet Land Ch. III

MUSIC AND ROMANCE - Hazel G. Kinseella (Grades 8 and 9) American Music on Its Way p. 338

MUSIC LOVER'S HANDBOOK, THE - Edited by Elie Siegmeister (Grade 9) Fiddle Strings and Ballads p. 17
The Nature and Evolution of Folk Song p. 33
Some Reflections on Folk Song p. 37
The Past and Future of Folk Music p. 47

MUSIC of MANY LANDS and PEOPLES - McConathy, Beattie, and Morgan (All grades) Frontier Days p. 94

MUSIC of the NEW WORLD (Pamphlet) (Grades 8 and 9) Cowboys and Vaqueros Ch. XVII

MUSIC on the AIR - Hazel G. Kinseella (All grades)

MUSIC THROUGH the AGES - Bauer and Peyser (All grades) Cowboy on the Plains p. 397

OUR SINGING COUNTRY - John A. and Alan Lomax (All grades) Cowboy Songs p. 236
Outlaws p. 303

WORK and SING - Elie Seigmeister (All grades) Songs of the West p. 25

V. Reading Assignments (Literature)

WORLDS of ADVENTURE - Bailey and Leavell (Grade 7)
Cowboy's Meditation, p. 291 (Poem)

APPRECIATING LITERATURE - Cross and Lehr (Grade 7)
The Oregon Trail: 1851, Jim Marshall P. 69 (Poem)
Tribute through poetry to the pioneers
Whoopee Ti Yi Yo, Git Along Little Dogies
(Arranged by John A. Lomax) p. 98 (Poem)
Ballad sung by the cowboys on the plains
Bill Peters, The Stage Driver, p. 101 (Arranged
by John A. Lomax) (Poem) Setting--Santa Fe Trail
Forest Boat Song, Richard Clyde Ford p. 102 (Poem)
Travel by water in the pioneer days
Music in Your Own Back Yard, Alan Lomax p. 358
Story of how Alan Lomax has achieved success in
collecting folk songs

GROWTH in READING, Book One - Pooley and Walcott
(Grade 7)
The Hunting of the Buffalo, Chief Luther Standing
Bear p. 374 Story of a Sioux Indian
Tales of an Indian Grandmother, Linderman p. 383
Story of warnings given by animal friends
Song of Hiawatha, Henry Wadsworth Longfellow p. 392

HIGH ROAD to GLORY - Bennett, Dowse and Edmonds
(Grade 7)
A Western Song, p. 112 (Poem)
Pecos Bill, p. 113 Shows the cowboys how to play

WORLDS OF PEOPLE - Bailey and Leavell (Grade 8)
The Bronco that Would Not Be Broken, Vachel Lindsay
p. 58

LITERATURE for the JUNIOR HIGH SCHOOL, Book Two
(Grade 8)
Incidents in the Life of Buffalo Bill, Colonel
William F. Cody p. 32 Selections taken from
"Buffalo Bill's" own account of his life
The Ogillallah Village, Francis Parkman p. 269
Experiences on a trip westward and contacts with
the Indians
The Buffalo, Francis Parkman p. 45

ADVENTURE - Cross, Smith, and Stauffer (Grade 9)
The Cowboy's Life, Anonymous p. 402 Picture of
the daring plainsman's work seen through the eyes
of a writer who thinks it is all romance and fun
Oh Bury Me Not on the Lone Prairie, Anonymous p. 403
A song sung by many cowboys to comfort themselves
and quiet their cattle through their lone night
watches

RECOMMENDED BOOKS

- Grade 7 Boy Life on the Prairie - Hamlin Garland
A faithful and accurate book about the hard work and fun of a boyhood on the western prairies
Buffalo Bill - Ralph E. Johnson
A boy's life of Buffalo Bill written by a young man well acquainted with Nebraska, Wyoming, and Colorado, where the old scout lived his adventurous days
Building of the First Transcontinental Railroad, The - Adale Nathan
California Gold Rush, The - May McNeer
Custer's Last Stand - Quentin Reynolds
Frontier Days - Edited by Oliver G. Swan
Volume of stories of Indians, prospectors, cowboys, homesteaders, miners, ranchers, and adventurers
Lewis and Clark Expedition - Richard L. Neuberger
Lone Cowboy - Will James
The life of Will James told in the language of a cowboy
Long Winter, The - Laura Ingalls Wilder
A story of the long hard winter, 1880-1881, in Dakota Territory
Pony Express, The - Samuel Hopkins Adams
Santa Fe Trail, The - Samuel Hopkins Adams
- Grade 8 Cowboy - Ross Santee
The fascinating incidents in the life of a boy who leaves his father's farm in east Texas and becomes a cowboy in west Texas, New Mexico, and Arizona
Hunting Adventures in the West - Theodore Roosevelt
Experiences in the ranch life of Roosevelt
Log of a Cowboy, The - Andy Adams
One of the very best books about the activities of the cowboy and the background of his work
Oregon Trail, The - Francis Parkman
An admirable account of the western development of the United States as it appeared to the author during his interesting travels as a young man. A personal record of high literary quality
Raquel of the Ranch Country - Alida Sims Malkus
Realistic cow-girl tales, with a very thrilling and interesting plot.

VI. Educational Outcomes

To acquaint the pupils with the West's vast store of folk music.

To encourage special interests of pupils in western music.

To acquaint pupils with the desirability of singing in informal groups.

To encourage active participation from boys as well as girls.

To help pupils have an understanding and appreciation of the value of the true cowboy music as compared to the modern cowboy music.

To emphasize the fact that songs and dances faithfully reflect the life and conditions which produce them.

To help pupils understand that drama and sentiment of the early days is reflected in the music of the pioneers.

To help establish the realization that there is much folk music in America not yet recorded, and because of this, much research is yet to be done.

UNIT II

MUSIC--A SPIRITUAL EXPRESSION

Worship Through Song

I. Audio-Visual Aids

A. Listening - Recorded Selections

Children of the Heavenly Father (Augustana Choir) Our Father, Merciful and Good
Victor 2202A&B

The Lord's Prayer (De Paur's Military Chorus - Negro) O Bone Jesu
Adoramus Te Columbia MM709-3

Ave Maria - Bach-Gounod-Shvedoff (Don Cossacks Jaroff, Director)
Hospodipemilui Columbia 4278M

My God and I (Latvian Singers) Kama 4602

Hymns (Phil Spitalny and His All Girl Orchestra)
Columbia Album C72

And the Glory of the Lord (From - The Messiah -
Handel)
Hallelujah Chorus (From - The Messiah - Handel)
(Royal Choral Society) Victor 11825A&B

Who So Will Suffer God to Guide Him (Trapp
Family Choir) Victor 2184B

The Holy City (Fred Waring and His Pennsylvan-
ians) Decca 24337A&B

The Lord's Prayer (Fred Waring and His Pennsylvan-
ians) Decca 18303B

Songs of Devotion (Fred Waring and His Pennsylvan-
ians) Decca Album 393

Songs of Faith (Waring Chapel Choir) Decca
DL8039

Ave Maria - Schubert (Marian Anderson) Victor
14210A

Ave Maria - Bach-Gounod (Rosa Ponselle) Victor
6599A

The Lord's Prayer (John Charles Thomas) Victor
1736A

Jesus, Thou My Wearied Spirit - Cantata (Bach
Choir of Bethlehem) Victor DM1045

Cantata of Peace (St. Olaf's Choir
Olaf C. Christianson, Director)
The Spirit Also Helpeth Us DI Album

Ave Maria - Tomas Luis de Victoria-Wilhousky
Adoramus Te Christe - Palestrina-Wilhousky
O, Rejoice Ye Christians Loudly - Bach-Wilhousky
Heavenly Light - Kopylow-Mattulath-Wilhousky
Hospodi Pomilui - Von Lvov-Wilhousky (Capitol
Chorus - Peter J. Wilhousky, Director)
Capitol 1 9015 LP

Mass in G - Poulenc (Robert Shaw Chorale
Robert Shaw, Director) Victor LM1088

Sacred Music of the Renaissance - Palestrina,
Lassus, Victoria, Viadana (Roman Vatican
Choir) Mercury MG10063

Renaissance and Baroque - Madrigals and Motets
Marenzio, Gesualdo, Hassler, Hammerschmidt
(Bavarian Radio Choir) Mercury MG10087

Further suggestions for listening might include:

Recordings:

Music of the Crusades
Music of the American Indian
Music of the American Negro (Spirituals)
Selections from "Parsifal" - Wagner (Easter)
Examples of early part singing:
Organum, Diaphony, Discant

Note: An excellent list of records for this
unit is given in Discovering Music,
McKinney and Anderson - p. 217

Attendance at concerts of visiting choral groups
singing sacred music

Attendance at concerts of local choral groups
when they present sacred music, especially
at Christmas and Easter

Radio broadcasts of sacred music

B. Films

Crucifixion: Theme and Variations - Handbook
MENC Musical arrangements of Verdi's
"Requiem" and The "Suites for Unaccompanied
Cello" by Bach supply the musical score for
the pictorial theme of the Crucifixion shown
in the works of three painters of the Middle
Ages.

Earth Sings, The - Handbook MENC
This exceptional film in both music and
photography is composed of seven Palestinian
folk songs illustrated and interpreted by
scores of pastoral Israel.

Images Medievales - Handbook MENC
An art film using illuminated manuscripts to
give a picture of life in the Middle Ages.
The musical score by Guy Bernard makes use
of music of the Medieval Period, which is
recorded also with authentic instruments.

One God - Handbook MENC
A film based on Mary Fitch's book, "Music
and Religion". Its theme is the integral

part played by music in Jewish, Roman-Catholic, Protestant, and other religious services and rituals.

Supplementary films:

Ave Maria - Schubert (Elizabeth Schumann) -
Films Incorporated
Ave Maria - Bach-Gounod (Jennie Taurel) -
Handbook MENC
Ave Maria - Bach-Gounod (Organ) -
Handbook MENC
Die Steinernen Wunder Von Naumberg -
Handbook MENC
Eili, Eili - Handbook MENC
Eula Beal - Handbook MENC
George Frederick Handel - Handbook MENC
Hymn of the Nations - Handbook MENC
The Lord's Prayer - Handbook MENC
Music and Architecture Through the Ages -
Handbook MENC
Singing Pipes or Music in the Wind -
Handbook MENC
Symphonies in Stone - Handbook MENC
This Is Our Earth - Handbook MENC
Three Paintings by Hieronymus Bosch -
Handbook MENC
Yehudi Menuhin - Handbook MENC
Crusades - Teaching Film

C. Other Visual Aids

Study the architecture of the cathedrals of
the Gothic and Renaissance Periods

Study the religious paintings

Bulletin board

Picture unit on the development of the organ
Picture unit on the development of the bells

II. Singing (From the Song Books)

Peace - (Twenty Third Psalm)--1
Lord God of Morning - Beethoven--1
The Lord Is My Shepherd - Portuguese Hymn--2
Prayer - Humperdinck--2
Thanksgiving Song - Mendelssohn--2
Lord of All - Old Hebrew Melody--2
All Creatures of God and King - Hymn of St.
Francis--3
Work for the Night Is Coming - Mason--3
Through All the Year - Old Chorale--3

Song of Hope - Traditional Hebrew Melody--3
How Lovely Are the Messengers - Mendelssohn--3
The Strife Is O'er - Palestrina--3, 5, 6
Day of Rest - Mendelssohn--5
Adoramus Te - Palestrina--5, 6
From Ill Do Thou Defend Me - Bach--5, 6, 17
Hymn for the Nations - Beethoven--5
Crusader's Hymn--6, 16
Send Out Thy Light - Gounod--6
King of Kings - Schumann--6
Break Forth O Beauteous Heavenly Light - Bach--6, 17
Unfold, Ye Portals - Gounod--6
Send Out Thy Light - Gounod--7
Sanctus - Schubert--8, 9
Eye Hath Not Seen - Gaul (The Holy City)--8
Ruth and Naomi - Franck--8
To God on High - Mendelssohn--10
To Him from Whom Our Blessings Flow - Rossini--10
A Prayer at Morning - Handel--10
Confidence - Bach--11
Alleluia - Palestrina--11
Arise, Ye Lands - Mendelssohn--12
Prayer - Gluck--13
Fourfold Amen--13
Sleepers, Wake - Bach--13
Come, Blessed Peace - Bach--13
Gloria--13
Thou Lord, Who Art Sublime - Grieg--13

A usable classified list of hymns will be found on
p. 286, code item--14

A usable classified list of hymns will be found on
p. 4, code item--15

Dona Nobis Pacem--16
Lord, Lord, You've Been So Good to Me - (White
Spiritual)--16
Old Hundred - (Doxology)--16, 17
Hosanna - Palestrina--17
O Rest in the Lord - Mendelssohn--17
In Thee I Put My Trust - Bach--17
He Shall Feed His Flock - Handel (From The Messiah)--
17
Then Shall the Eyes of the Blind - Handel (From The
Messiah)--17
O Saviour Sweet - Bach--18
Glorious Things of Thee Are Spoken - Haydn--18
Prayer for Peace - Bach--18

III. Other Activities

Compare religious music and religious paintings

Last Supper - painted by Leonardo da Vinci in 1494
Sistine Madonna - painted by Raphael
The Messiah - Handel
Ave Maria - Victoria, Bach-Gounod, or Schubert

Build a picture unit on the development of the organ
Notebooks

Same for the bells

Study the evolution of musical notation
Notebooks

Antiphonal singing

Study the various forms of sacred choral music such
as:

Motet	Cantata	Mass
Chorale	Oratorio	Hymn

Study the lives of composers of sacred choral music
Luther Bach Handel
Palestrina Praetorius Mozart

IV. Reading Assignments (Music)

AMERICAN BALLADS and FOLK SONGS - John A. and Alan
Lomax (All grades) White Spirituals p. 563
Negro Spirituals p. 580

ARTS, THE - Hendrik Willem Van Loon (Grade 9)
The Age of Palestrina p. 315

ART THROUGH the AGES - Helen Gardner (Grade 9)
Historical Background, Gothic Period Ch. XIV
Renaissance Period (Baroque Art in the Seventeenth
Century) Ch. XV

BANDS PLAY ON, THE - Phyllis Anne Carter (All grades)
Royalty and the Church p. 82

BOOK of AMERICAN NEGRO SPIRITUALS - James Weldon
Johnson (All grades) Spiritual Music p. 11

CARILLON - Arthur Lynds Bigelow (All grades)

CHOIRS and CHORAL MUSIC - Arthur Mees (Grades 8
and 9) Bach and His St. Matthew Passion p. 101

DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
Pre-Bach Ch. XXVII
A Golden Age p. 212
Illustrations of 16th Century Choir p. 215
Summary of Historical Developments p. 221

The King of Instruments Ch. XXXV

GREAT MUSICIANS as CHILDREN - Francis Schwaimmer
(All grades) Johann Sebastian Bach p. 105

HOW MAN MADE MUSIC - Fannie L. Buchanan (All grades)
Forms of Church Music Beginning in 1600 p. 145

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)

What Church Music Imported from Greece Ch. VII
Answering Music (antiphonal), St. Cecilia, The
Venerable Bede, Organum, D'Arezzo's four line
staff, Hymn to St. John the Baptist, (Latin
syllables), Organs, Great Cathedrals, and Feudal
Castles

Reformation Ch. XII

Palestrina, Polyphonic Music, Martin Luther, The
First Hymnal, Birth of the Oratorio (Bible stories
acted)

Music in Merrie England Ch. XIV

Chained Libraries, Music for the New Church

Organs, Organists and Organ Works Ch. XVII

Bach--The Giant Ch. XVIII

His Church Works

INTRODUCTION to MUSIC - Martin Bernstein (Grades 8
and 9) Polyphony and Harmony Ch. IV

John Sebastian Bach p. 57

Bach's Organ Music pp. 78 and 87

Church Cantatas p. 87

Passion Music p. 90

Mass in B Minor p. 93

KEYBOARD JR., Volume V, No. 1 October 1946

(All grades)

Rachmaninoff-Interpreter of Russia's Bells p. 1

Volume IX, No. 3 December 1950 (All grades)

Song of the Bells p. 7

George Frederick Handel p. 2

The Messiah p. 4

The Organ p. 6

LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin

Mr. Handel of London Ch. II (Grade 9)

The Artist p. 47

The Messiah p. 50

Xerxes--Largo p. 56

LOG for MUSIC AMERICANS SING - Gee, Leeder and Wilson
(All grades)

Hymn Tunes p. 4

MENTOR, THE - (Making Friends with Music) Hartshorn
and Leavitt (Grades 8 and 9)
Pastoral Symphony from The Messiah p. 241

MISSION BELLS of CALIFORNIA, THE - Marie T. Walsh
(Grades 8 and 9)

MUSIC and ROMANCE - Hazel G. Kinscella (Grades 8
and 9)
Music of the Church: Motet, Choral, Cantata, and
Oratorio p. 424
The Pipe Organ and Its Music p. 504

MUSIC for the MULTITUDE - Sidney Harrison (Grade 9)
The Renaissance Ch. VIII

MUSIC in HISTORY - McKinney and Anderson (Grade 9)
Development of the Plainsong p. 122
Early Hymns p. 126

MUSIC in the ROMANTIC ERA - Alred Einstein (Grade 9)
Church Music p. 157

MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
(Grade 9)
The Oratorio, Cantata, and Mass p. 132
George Frederick Handel p. 347

MUSIC THROUGH the AGES - Bauer and Peyser (Grades 8
and 9)
Medieval Music the Product of the Church Ch. II
Music of the Church-Polyphonic Age Ch. VI
Antiphonal singing, St. Cecilia, Gregorian Chant,
Organs, Development of notation, Organum, Descant,
and Madrigals
Reformation Ch. VIII
Printing, Henry VIII, Luther, Palestrina, Prince
of Music
Keyboard Instruments Ch. XIV
Organs
Music and Religion Synonyms--Bach

MUSICAL INSTRUMENTS - Edgar Stillman Kelley (All
grades) The Organ p. 83

ORATORIO - Anine W. Patterson (Grade 9)

STORY of MUSIC, A - Barbour and Freeman (All grades)
Music Begins Ch. I
Palestrina Ch. II
Bach Ch. III
Handel p. 40
Haydn and Oratorio p. 70

STUDY of the HISTORY of MUSIC - Edward Dickenson
(Grades 8 and 9)
Song in the Early Christian Church p. 14
Catholic Liturgy p. 19
Catholic Liturgy Chant p. 21
Chorale Music of the Sixteenth Century p. 47
Early German Protestant Music p. 50
Protestant Church Music in England p. 56

Also include:

FAMOUS CATHEDRALS - Edwin Rayner

FAMOUS STATUES and THEIR STORIES - Edwin Rayner

V. Educational Outcomes

To emphasize the place the arts have taken in serving the church and the fact that much great art has resulted from this devotion to a faith.

To determine the reasons for the development of vocal music before the development of instrumental music.

To learn to appreciate the voice as a natural instrument.

To help pupils discover the fact that man's urge toward experimentation led to the growth in vocal styles.

- a. Plain song (one voice)
- b. Antiphonal (two choir responsive style)
- c. Organum and descant
- d. Polyphonic style (many voices)

To study Palestrina, a master of the "Golden Age" of vocal music--1500-1600 A. D. Wrote in polyphonic style.

To study the historic background of the Reformation and its social significance - Martin Luther.

To study the development of the chorale and cantata. More personal participation in church music.

To help pupils understand the contributions made by Bach to the chorale, the organ choral prelude, and the mass as musical forms.

Note: Educational results for this unit are especially well stated in Music Integration for the Junior High School - Lilla Belle Pitts pp. 163 and 164

UNIT III

CHRISTMAS MUSIC

Customs, Songs, and Legends of the Christmas Season

I. Audio-Visual Aids

A. Listening - Recorded Selections

Jingle Bells (Perry Como) Victor 20-1971B&A
O Come All Ye Faithful

White Christmas (Bing Crosby) Decca 18429A&B

Jingle Bells (Bing Crosby and the Andrews
Sisters)
Santa Claus Is Coming to Town Decca 23281A&B

O Come All Ye Faithful (Lotte Lehman) Victor
Silent Night 10-367B&A

Christmas Candle (John Charles Thomas)
Curley Leeks Victor 10-1119A&B

Ceremony of Carols (Robert Shaw Chorale)
Victor LM1088

Away in a Manger (Trapp Family Choir)
Children's Blessing Victor 2118A&B

Christmas Hymns (Victor Chorale, Robert Shaw,
Director) Victor 11-8672A&B

Christmas Carols of Many Lands (Vienna Choir
Boys) Victor Album C32

The Song of Christmas (Waring and His Pennsyl-
vanians) Decca Album DAU13

'Twas the Night Before Christmas (Waring and
His Pennsylvanians) Decca Album 480
Other Christmas Songs

Twelve Days of Christmas (Waring and His
Pennsylvanians) Decca 24500B&A
Winter Wonderland

Christmas Fantasie (Mark Andrews - Organ)
Victor 19816A&B

Variations on a Noel (E. Power Biggs - Organ)
Victor 11-9329A&B

And the Glory of the Lord (Royal Choral
Society) (both from - The Messiah - Handel)
Hallelujah Chorus Victor 11825A&B

Pastoral Symphony - Handel (From - The Messiah -
Handel) (Philadelphia Orchestra - Stokowsky,
Conductor) Victor 7316A

Christmas Music from The Messiah - Handel
(Philadelphia Orchestra - Stokowsky,
Conductor) Russian Christmas Music
Victor 11-9837A&B

Nutcracker Suite Columbia Album MM627

Further suggestions for listening might include:

Recordings:

Records brought by pupils

Piano solos of arrangements of Christmas
songs, played by members of the class or
guests

Attendance at concerts of local choral groups
presenting Christmas music

Participation in the school Christmas concert

Radio broadcasts of Christmas music

B. Films

Christmas Carols - Handbook MENC

The familiar "O Come All Ye Faithful," "Joy
to the World," "What Child Is This?," and
"Silent Night" are sung by the Bell Singers.
Simple animated drawings illustrate the
texts. The story carol, "Good King
Wenceslas," is presented in dramatic form
by quaintly animated characterizations.
Imitations of birds and bells are added to
the accompaniment of "What Child Is This?"

Merry Christmas - Handbook MENC

Traditional carols heard as the Vienna Boys'
Choir is shown in preparation for an annual
Christmas festival.

Nativity, The - Handbook MENC

Entire story of the Nativity presented pictorially. Traditional Christmas hymns supply appropriate accompanying music for the Mystery as described in Luke.

Supplementary Films:

Handel - Bell and Howell

Ballet De Santons - Handbook MENC

Chanton Noel - Handbook MENC

Christmas Slippers - Handbook MENC

George Frederick Handel - Handbook MENC

C. Other Visual Aids

Study paintings, stained glass, tapestry, and pageantry; learn how these mediums are used to express adoration of the Child Jesus.

Dramatize the Christmas story with musical background.

II. Singing (From the Song Books)

Christmas Bells - (from Stradella)--2

Sleep, Holy Child - Old French Noel--2

Our Christmas Pie - Old English Tune--3

Carol of the Creatures - German-1460--3

Hark, Now, O Shepherds - Moravian Melody--3

Mummer's Song - Old English Carol--4

Rise Up, Shepherd and Follow - Christmas Plantation song--4, 5

A Babe Is Born--6

How Joyful Are the Tidings - Provincial Carol--9

When Noel Was Come - French-Canadian Folk Carol--9

Jesu, Snowy Lamb - Polish Carol--9

Say, Good Shepherd - French Carol--9

Lo! Jesus Lies Cradled--10

Sing, Ye Faithful, Sing--10

In Bethlehem - Praetorius--11

A Child Is Born - Bach--11

The Bell-Ringers--11

The Newborn Child - Bach--11

Magi, Draw Near--12

The Mystic Night--12

Celestial Choirs--12

A Cherry Tree Carol - Traditional--12

The Travelers--13

Voices of the Angels--13

A usable list of Christmas songs will be found on page, 286 code item--14

A usable list of Christmas songs will be found on
page 4--15

A-Rockin' All Night--16
The Wassail Song--16
Go Tell It on the Mountain--16
Rise Up, Shepherd, and Follow--16
Song of the Shepherds--17
Bringing in the Bear's Head--17

Note: Only the less common Christmas songs appear in
the above list. The familiar Christmas
carols are found in many song books.

III. Other Activities

Play chime effects and tunes on melody bells made of
glass or metal to accompany carol singing.

Make reports in class on Christmas music heard over
the radio.

Sing carols for "shut ins."

Sing carols in the halls at school.

Study poetry, and prose; learn how these mediums are
used to express adoration of the Child Jesus.

Study the Pagan rituals and festivals held at this
time of year before the Christian Era.

Compare Christianity with other religions.

Study the communal spirit underlying Christmas
festivities.

Choral readings using the Christmas theme.

IV. Reading Assignments (Music)

CREATIVE MUSIC for CHILDREN - Satis N. Coleman (All
How to make instruments: grades)
A Sleigh bell melody p. 40
Bells p. 43
Marimba p. 45
Musical glasses p. 46
Swiss Bells p. 56

DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
The Baroque--Bach p. 199

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
Bach, The Giant p. 244
Handel, Master of Oratorio p. 255

INTRODUCTION to MUSIC - Martin Bernstein
Bach--The Cantatas p. 87 (Grades 8 and 9)
Handel p. 96
The Messiah p. 104

KEYBOARD JR., Volume V, No. 1 October 1946
(All grades) (Refer to Unit II)
Volume V, No. 2 November 1946 (All grades)
Christmas Carols p. 4
Volume VIII, No. 3 December 1949 (All grades)
Carols
Volume IX, No. 3 December 1950 (All grades)
(Refer to Unit II)
Volume X, No. 3 December 1951 (All grades)

Appollo Boys' Choir p. 1
Christmas Season of Song p. 3
Trapp Family Singers p. 4
He Shall Feed His Flock p. 6

KINSCHELLA READER, BOOK IV - Hazel G. Kinscella
Handel's "Messiah" p. 73 (Grade 7)
Only One Bach p. 92

KINSCHELLA READER, BOOK V - Hazel G. Kinscella
Christmas Morning in Old England p. 131 (Grade 7)
Christmas at Fezziwig's p. 136
Old Christmas Carols p. 141
Christmas in Armenia p. 145
Marching Music p. 231

KINSCHELLA READER, BOOK VI - Hazel G. Kinscella
Pedro and His Posada (Mexican) p. 174 (Grade 7)
The Christmas Lanterns (Greek) p. 179
Singing Towers p. 227

LOG for MUSIC AMERICANS SING - Gee, Leeder and Wilson
(All grades)
Merry Christmas and Happy New Year p. 82

MUSIC and ROMANCE - Hazel G. Kinscella (Grades 8 and 9)
Folk Carols of France p. 32
Nutcracker Suite p. 175
Handel--"The Messiah" p. 341
Sacred Cantatas and Oratorios p. 339
Christmas Oratorio - Bach p. 430

MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Nutcracker Suite p. 207 (Grade 9)

MUSIC THROUGH the AGES - Bauer and Peyser
French Carols p. 108 (Grade 8 and 9)
Bach p. 151
Christmas Oratorio p. 158
Handel and Bach Compared p. 161
"The Messiah" p. 165

PILOT, THE - (Making Friends with Music) - Hartshorn
and Leavitt (Grades 8 and 9)
Nutcracker Suite p. 39

V. Educational Outcomes

To become familiar with the place the arts occupy in expressing the deeply joyous spirit of Christmas, the adoration of the child, the unselfish interest in the happiness of others, the joy of deep emotion shared with the family, the community, the country at large.

To appreciate the beauty of the carols as expressive of spiritual beauty.

To develop an interest in the art music of Palestrina, Bach, and Handel, expressive of spiritual beauty, but with added power of form, instrumentation, and structure.

To help pupils better understand George Frederick Handel, a master of music, a contemporary of Bach; his contribution to the progress of music; his public life; the circumstances which led to the composition, "The Messiah" and its effect on the king of England, his court, and subsequently the whole of western civilization.

To compare Bach's life with that of Handel. Bach lived a secluded life, dedicated his prodigious musical gift to religion--both Catholic and Protestant; his cantatas were expressions of deep faith.

To discover the similarity of Bach's zeal and power of conception in the Renaissance painters. Raphael, Michelangelo, and Leonardo da Vinci

To help pupils understand the musical form of the oratorio and the cantata.

UNIT IV

THE DANCE AS USED IN MUSIC

Natural Folk Expression, the Source of Our Dance

I. Audio-Visual Aids

A. Listening - Recorded Selections

Waltz in Db Major - Brahms Victor 17079D

Waltz-Fantasie - Johann Strauss
Victor 10-1362A&B

Hungarian Dance No. 2 in D Minor - Brahms-
Joachim Victor 17352D

Tritsch-Tratsch Polka - Johann Strauss
Victor 10-1058A

Turkey in the Straw - Arr. by Guion
Victor 4390A

Rapsodie Espagnole - Ravel Columbia Album X234

Emperor Waltz - Johann Strauss Victor 18220A&B

Blue Danube - Johann Strauss (Lily Pons)
Victor 15610A

Square Dances (Woodhull's Masters)
Victor Album C36

Country Dances - Young Peoples Records 313-314

Firebird Suite - Stravinsky Victor Album M-933

Dance Chinois (Nutteracker Suite) -
Tschaikowsky

Arabian Dance (Nutteracker Suite) -
Tschaikowsky

New York Philharmonic - Rodzinsky, Conductor
Columbia Album MM627

Anitra's Dance (Peer Gynt Suite) - Grieg
London Philharmonic - Goossens, Conductor
Victor Album M404

Country Gardens - Grainger R.C.A. Album VI -
Rhythm

Minuet (Don Juan) - Mozart R.C.A. Album V -
Rhythm

Hungarian Dances - Brahms R.C.A. Album VI -
Listening

Amaryllis - Ghys R.C.A. Album IV - Rhythm

Ballet - Gluck R.C.A. Album I - Rhythm

Folk Dance - Beethoven Victor 49-1219 LP 45

Gavottes - Bach Victor 49-1219A LP 45

Further suggestions for listening might include:

Recordings:

Dance forms including:

Allemande, Bolero, Bouree, Czardas, Galop,
Gigue, Habanera, Hornpipe, Mazurka,
Polka, Polonaise, Reel, Sarabande, Tango,
Tarantella
(Analyze each for meter and swing)

Popular Dance Tunes

Tunes may be analyzed for meter and swing
and also interesting discussions may be
had concerning the modern dance orches-
tras and their leaders.

Student or guest performance at the piano

Radio

B. Films

An Optical Poem - Handbook MENC

An orchestral performance of Liszt's "Second
Hungarian Rhapsody" is synchronized with
moving geometric figures in color.

Beautiful Blue Danube Waltz - Handbook MENC

Vienna Symphony Orchestra conducted by Robert
Stolz playing this popular waltz by Johann
Strauss. Dancing is by members of the
Vienna Staats-Opera Ballet.

People Dance, The - Handbook MENC

Dancing related to various social and econ-
omic backgrounds. Pioneer square dances,
quadrilles, and modern jive are shown.
Also Indian religious dances.

Supplementary films:

Dances of the Nationa - Bell and Howell
Dancing Fleece, The - British Information
Services
Old Vienna, Home of Waltzes - Ideal Pictures
Corporation
World Danees, The - Ideal Pictures Corporation
Ballet De Santons - Handbook MENC
Ceremonial Dances - Handbook MENC
Fable of the Peacock, The - Handbook MENC
Mary Visits Poland - Handbook MENC
Moor's Pavane, The - Handbook MENC
Native Africa - Handbook MENC
Norwegian Folk Dances - Handbook MENC
Russian Ballet and Folk Dances - Handbook MENC
Rhythm of Africa - Handbook MENC
She and Moon Dance - Handbook MENC
Sibelius (Scaramouche Ballet Excerpts) -
Handbook MENC
Spanish Gypsies - Handbook MENC
Steps of the Ballet - Handbook MENC
Swan Lake Ballet - Handbook MENC
Two Chinese Dances - Handbook MENC
Waltz in A Flat Major - Handbook MENC

II. Singing (From the Song Books)

Morris Dance - 16th Century--2
Irish Washerwoman--4
Pioneer Song--4
Captain Jinks--4
Red River Valley--4
Dem Golden Slippers--4
Bounce Aroun' - Georgia Folk Singing Game--4
Johnny Morgan - American Dance Tune--4
Moje Moccasins--16
Yankee Doodle--16
Charlie Knapp--18
Leather Breeches--18

III. Other Activities

Study note values through physical expression

Notebooks to include:

Trace basic steps on paper
History of the dance since its beginning (notes
from readings and oral reports)
Costume designs for particular dances

Execute as many steps as possible

IV. Reading Assignments (Music)

ARTS, THE - Hendrik Willem Van Loon (Grade 9)
Johann Strauss p. 605

J. S. BACH - Albert Schweitzer (Grades 8 and 9)

BACH, SEBASTIAN, the Boy from Thuringia - Wheeler
(Delightful story of Bach's Life) (Grades 8 and 9)

BUILDING AMERICA (Periodical) Volume VII No. 8
America Discovers Its Songs (All grades)

DANCE, THE--Its Place in EDUCATION - Margaret Newell
H'Doubler (Grades 8 and 9)

DEEP FLOWING BROOK - M. Goss (All grades)
(The Story of Johann Sebastian Bach)

FUNDAMENTALS OF RHYTHM and DANCE - Betty Lynd
Thompson (Grades 8 and 9)
Folk Dancing and Its Use p. 174 (Folk dance
spells from a rhythmic approach)

GOOD MORNING - Mr. and Mrs. Henry Ford (All grades)
Music Calls and Directions for Old Time Dancing

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
Dancing of primitive man pp. 4 and 6
The People Dance and Sing Ch. IX
Origin of the Suite p. 126
National Portraits in Folk Music Ch. X
Influence of Negro Dances on American Music p. 143
Dance Tunes Grow Up--Suites--Ch. XV
Bach, The Giant Ch. XVIII

INTRODUCTION to MUSIC - Martin Bernstein
Orchestral Suite in D p. 81 (Grades 8 and 9)
Bach Ch. VI

KINSCHELLA READER, BOOK IV - Hazel G. Kinscella
Johann Strauss, the Waltz King p. 129 (Grade 7)

LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin
Brahms, a Musical Philosopher Ch. VII (Volume I)
The Artist p. 224
Hungarian Dances No. 5 and No. 6 p. 237

LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin
Polonaise in A Major, Opus 40 Chopin p. 81
Mazurka in B-Flat Minor, Opus 7, No. 1 p. 83
Valse in C-Sharp Minor, Opus 64, No. 2 p. 85
Edward Hagerup Grieg p. 105 (Volume II) (Grade 9)

- The Artist p. 113
Peer Gynt Suite No. 1 p. 117
Music and the Ballet p. 397
Igor Stravinsky p. 408
The Firebird Suite (Ballet Suite) p. 411
- MODERN DANCE for the YOUTH of AMERICA - Ruth Radir
Modern Dance in Relation to Our Culture Ch. I
The Other Arts in Relation to Dance and the Culture Ch. II
Our Heritage in Dance Ch. III
Dance in Education Ch. IV
Experiences in Group Communication Through Dance Ch. V
Experiences with Various Kinds of Accompaniment for Dance Ch. VII
Extending the Dance Experience of Students Ch. VIII
Future Directions in Dance Ch. IX (Grade 9)
- MUSIC and ROMANCE - Hazel G. Kinscella
Folk-music of the Old World p. 24
Folk-music of the New World p. 48
Classic Suite p. 102
Ballet pp. 154, 162, 174, 396
Suites: Contrast in Dances--Serial Story-Telling p. 157
Music in this Century p. 205 (Grades 8 and 9)
- MUSIC FUN - (Theory and Appreciation Workbook 3)
The Dance p. 46 (All Grades)
- MUSIC in HISTORY - McKinney and Anderson (Grade 9)
Dancing: Primitive, Egyptian, Mincan, Greek, Roman, Early Christian, Middle Ages, Sixteenth and Seventeenth Century, Waltz
Dance Songs of the Time p. 187
- MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Ballet and Music p. 298 (Grade 9)
- MUSIC on the AIR - Hazel G. Kinscella
Folk Dance and The Ballet p. 89 (Grades 8 and 9)
- MUSIC THROUGH the AGES - Bauer and Peyser
Folk Music Through the Ages Ch. X (Grades 8 and 9)
- PILOT, THE - (Making Friends with Music) - Hartshorn and Leavitt (Grades 8 and 9)
Nutcracker Suite p. 39
Blue Danube Waltz p. 83
- POPULAR BALLROOM DANCES - Thomas E. Parson (Grade 9)
The Modern Waltz p. 34

STORIES BEHIND the WORLD'S GREAT MUSIC - Sigmund
Spaeth (Grade 9)
Johann Sebastian Bach p. 9

STORY-LIVES of MASTER MUSICIANS - Harriette Brower
Johann Sebastian Bach p. 9 (All grades)

TEACHING SOCIAL DANCING - Harris and Keys
Early American Dances p. 1 (Grades 8 and 9)
Correct Dancing Positions Ch. II

V. Educational Outcomes

To establish the fact that the enjoyment of dancing
is increased because it is shared with others.

To learn that the dance as an art is an outgrowth
of a natural spontaneous physical response to the
rhythm of nature.

To learn that response to rhythm with bodily motion
is a native, instinctive reaction.

To appreciate the fact that this natural bodily
movement is effective in lightening work and makes
play more joyous.

To learn that dance forms are organized movements.

To help pupils understand that accompanying music for
dance forms has pattern, design, and form.

To help pupils learn to recognize various rhythmic
types and forms--waltz, minuet, folk dances;
classical suite; idealized dance forms.

To emphasize that music is a social thing, and through
the dance one may create or recreate music, however
simple it may be.

To learn that songs and dances of a people reflect
the character and age in which they live.

UNIT V

MOZART AND WASHINGTON

Culture in the New World a Reflection
of the Mother Countries

I. Audio-Visual Aids

A. Listening - Recorded Selections

March of the Priests from "The Magic Flute" -
Mozart R.C.A. Album V - Rhythm

Minuet from "Don Giovanni" - Mozart R.C.A.
Album V - Rhythm

Lullaby - Mozart Victor 45-5024

Theme from Sonata in A - Mozart Victor 54-5038

Turkish March - Mozart (Played on the harpsi-
chord by Wanda Landowska) Victor 1193B

Rounds and Jingles (King's Men) Decca
Album 287

Early American Ballads (John Jacob Niles)
Victor Album M604

Said the Piano to the Harpsichord Young
Peoples Records 411A&B

Minuet from Divertimento - Mozart-Hiefetz
(Hiefetz) Victor 12-0788B

Sonata No. 8 in C - Mozart Victor 12-0788,
0789A&B

Quartet in D Minor - Mozart Victor
Album LM1299

Abduction from the Seraglio--Overture - Mozart
Victor 11-9191A&B

Marriage of Figaro--Overture - Mozart
Victor 14325A

Symphony No. 36 in C Major - Mozart Columbia
Album MM387

Symphony No. 41 in C Major (Jupiter) - Mozart
Cosi fan Tutte--Overture - Mozart
Columbia Album MM565

Symphony in D Major - Mozart Vox 171

Further suggestions for listening might include:

Recordings:

The Music of the American Indian

The Music of the American Negro (Religious
and Secular)

Folk Songs
Play Songs
Dances
War Songs
Other Mozart Music

Performances by students or guest artists of
music of this period

B. Films

Colonial Williamsburg - Handbook MENC
Shows town life, customs, costumes and the
music of the period.

Eine Kleine Nachtmusik - Handbook MENC
Mozart's lovely serenade, "A Little Night
Music," played by Vienna Symphony Orchestra
with Krips conducting.

Harpsichord, The - Handbook MENC
Lovely music was written for this instrument,
which is the forerunner of the piano, by
Bach, Handel, William Byrd, Mozart and
others. Its tones are heard in this film,
which shows both its beauty of appearance
and its physical structure.

Marriage of Figaro, The - Brandon Films, Inc.
This Mozart opera is brought admirably to the
screen. The perfection of Mozart's music
has in no way been sacrificed to the visual
presentation of this comedy plot. The
playing of the Berlin State Orchestra is
excellent.

Supplementary Films:

In Mozart's Footsteps - Brandon Films, Inc.
Mozart - Brandon Films, Inc.
Mount Vernon - Eastin Pictures, Inc.
Washington in Virginia - Eastin Pictures, Inc.
Colonial Children - Encyclopaedia Britannica
Films, Inc.
Planters of Colonial Virginia - Encyclopaedia
Britannica Films, Inc.
Dolmetsch Family, The - Handbook MENC
Iturbi, Jose (Harpsichord) - Handbook MENC
Mozart and Barrios on Six Strings - Handbook
MENC
Ten Minutes with Mozart - Ideal Pictures
Corporation

Drums Along the Mohawk - Teaching Film
Historic Virginia - Teaching Film
Land of Liberty - Teaching Film
Story of Elias Howe, The - Teaching Film

C. Other Visual Aids

Portrait paintings of the 18th Century
Gainsborough, Reynolds, Goya, and others

Architecture

Colonial - middle and southern colonies in
the United States
Europe of the 18th Century

Chalk illustrations of scenes of this period

II. Singing (From the Song Books)

Washington's Birthday--1
The Minuet - (From the opera "Don Giovanni") -
Mozart--2
Hail to Washington--3
Molly Pitcher--3
Daniel Boone--3
Arkansaw Traveler - Old American Reel Tune--3
Whistle, Daughter, Whistle - Early American Song--3
Jennie Jenkins - Early American Song--3
Wait, Old Mule - Early American Tune--3
The Little Pig - Vermont Folk Song--3
Concord Hymn--4
Valley Forge--4
Chester--4
Yankee Doodle - American Song--4, 6, 14, 16
Captain Jinks - Old American Song --4, 16
Barbara Allen - From the Virginia of the 1650's--4
Jolly Old Roger - Vermont Folk Song--4
Jiffery, James, and John - Vermont Folk Song--4
Cumberland Gap - Early American Song--4
The Alphabet - Mozart--4, 6, 14
Ships (From the opera "Don Giovanni") - Mozart--5
The American Hymn--7
At Close of Day - Mozart--8
The Magic Flute - (From the opera "The Magic Flute") -
Mozart--8
Festival Song - Mozart--8
Sweet Betsy from Pike - American Traditional--9
By Golden Chains - Mozart--9
The Land of Youth - Mozart--9
Arise, Ye Sons and Daughters - Mozart--10
The Forge - Mozart--11
A Jolly Song - (From the opera "Cosi fan Tutte") -
Mozart--11

All-Wise Nature - Mozart--12
Rosy Boy, Posy Boy - American Traditional--12
The Carpenter - American Traditional--12
Green Willow - American Traditional--12
The Frog in the Spring - American Traditional--12
What Is This Splendor? (From the opera "The Marriage
of Figaro") - Mozart--12
The Frog Went Co'tin' - American Traditional--13, 17
Revolutionary Tea--14
The Blacksmith - Mozart--14
Hey Betty Martin--16
Riflemen's Song at Bennington--16
The Constitution and the Guerriere--16
Sweet Bells - (From the opera "The Magic Flute") -
Mozart--17
Contentment - Mozart--18
The Vesper Hour - Mozart--18
Laughing Spring - Mozart--18
In the Greenwood - Mozart--18
Old Hundred--14, 16, 18
Landing of the Pilgrims--18

III. Other Activities

Make flutes in imitation of fifes¹⁰

Have demonstrations of the Virginia Reel, Minuet and Gavotte

Notebooks to include:

Notes from readings and class reports
Notes on making flutes and other instruments
Original illustrations or pictures from magazines,
or both
Dance step notes

Films

Other related areas of the period that might be developed if interest and time permitted concern these people:

Literature and Statesmen
Benjamin Franklin
Patrick Henry
Alexander Hamilton
Thomas Jefferson

Inventors

James Watt, inventor of the steam engine

¹⁰Satis N. Coleman, Creative Music for Children.
(New York: G. P. Putnam's Sons), 1922

Benjamin Franklin, electrical research
Eli Whitney, inventor of the cotton gin
James Hargreaves, inventor of the spinning-jenny
Elias Howe, inventor of the sewing-machine
Cyrus H. McCormick, inventor of the reaping-machine

Further names to be considered, though they followed
in the Nineteenth century are:

Historian, Francis Parkman
Orators, Daniel Webster and Henry Clay
Writers of fiction, Washington Irving, James
Fenimore Cooper, Nathaniel Hawthorne
Essayists, Ralph Waldo Emerson, Henry D. Thoreau,
and Oliver Wendell Holmes
Poets, Henry W. Longfellow, Edgar Allan Poe,
William Cullen Bryant, James Russell Lowell,
John G. Whittier, and Walt Whitman

IV. Reading Assignments (Music)

ARTS, THE - Hendrik Willem Van Loon (Grade 9)
Goya, The Last of the Great Universal Painters
p. 474

DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
Form (Compare to form in architecture) p. 37
The Rococo Age--Art and Music p. 181
A Mirror of the Eighteenth Century p. 188
Development of the Piano p. 287

GOOD HOUSEKEEPING MAGAZINE - February 1952 (All grades)
The Mozart Mystery p. 123

GREAT MUSICIANS AS CHILDREN - Franciska Schwimmer
Taming the Customs Guard p. 20 (All grades)

HISTORY of MUSICAL INSTRUMENTS, THE - Curt Sachs
The Renaissance (Grade 9)
The Harpsichord

HISTORY of POPULAR MUSIC in AMERICA, A - Sigmund
Round Our Infancy p. 15 Spaeth (Grade 9)
The Stirring Sixties p. 137

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
The Viennese School--Mozart p. 134
Characteristics of Mozart's Music p. 137
Mozart's Dramatic Music p. 139
The Overture to The Magic Flute p. 140
The Clavier p. 141
The Harpsichord p. 310

INTRODUCTION to MUSIC - Martin Bernstein
Wolfgang Amadeus Mozart p. 134 (Grades 8 and 9)

IN GOOD OLD COLONIAL TIMES - Kent and Tarshis
Music Societies p. 38 (All grades)

KINSCHELLA READER, BOOK V - Hazel G. Kinscella
Music with Reed Pipes p. 1 (Grade 7)
The Little Magician of Music p. 174
The King and the Magic Stick p. 353
Mount Vernon Bells p. 341

KINSCHELLA READER, BOOK VI - Hazel G. Kinscella
The Magic Flute p. 51 (Grade 7)
Mozart's Surprise p. 140
The Story of the Keyboard p. 213

LISTENER'S ANTHOLOGY OF MUSIC, A - Lillian Baldwin
Volume I (Grade 9)
Mozart Mirrors the Eighteenth Century Ch. IV
The Artist p. 110
The Marriage of Figaro--Overture p. 116
The Magic Flute--Overture p. 118

LIVES of POOR BOYS WHO BECAME FAMOUS - Sarah K.
Bolton (Grade 7)
Wolfgang Amadeus Mozart p. 36

LOG for MUSIC AMERICANS SING - Gee, Leeder and Wilson
Musket, Fife and Drum p. 16 (All grades)

MAGIC FLUTE, THE - adapted by Robert Lawrence
(All grades)

MUSIC and ROMANCE - Hazel G. Kinscella (Grades 8 and 9)
The Harpsichord p. 287
Mozart pp. 353 and 457

MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Wolfgang Amadeus Mozart: Jupiter Symphony p. 152
Mozart p. 395
Music in Early America p. 661
Prefaces to "The New England Psalm Singer" and
"The Singing Master's Assistant" p. 662

MUSIC of GEORGE WASHINGTON'S TIME, THE - John Tasker
Howard (All grades)
The Musical Background p. 5
Music Associated with Historic Events p. 9
Music Issued by Music Publishers p. 24

MUSIC to MY EARS - Deems Taylor (Grade 9)
Now the Grease Paint p. 20
Experts Can Stub Their Toes p. 90
The Tongue Without Words p. 100

MUSICAL INSTRUMENTS - Karl Geiringer (Grade 9)

OPERAS EVERY CHILD SHOULD KNOW - Mrs. Mary S. Bacon
The Magic Flute Ch. X (All grades)

PILOT, THE - (Making Friends with Music) Hartshorn
and Leavitt (Grades 8 and 9)
Four German Dances p. 35
Overture to "The Marriage of Figaro" p. 85
Minuet from Symphony in D Major p. 110

STORIES BEHIND the WORLD'S GREAT MUSIC - Sigmund
Spaeth (Grade 9)
Mozart Writes His Own Requiem p. 67

STORIES of OUR AMERICAN PATRIOTIC SONGS - John Henry
Two Patriotic Marches p. 23 Lyons (All grades)

STORY of MUSIC, A - Barbour and Freeman (All grades)
Mozart p. 73

V. Reading Assignments (Literature)

WORLDS of ADVENTURE - Bailey and Leavell (Grade 7)
Daniel Boone, Arthur Guiterman p. 221 (Poem)
Washington, Robert Haven Schauffler p. 224 (Poem)
Booker T. Washington, Arthur Huff Fauset p. 245
Story of a Negro boy who took the name of the
father of his country for his own name
Erie Canal, p. 294 (Poem)

APPRECIATING LITERATURE - Cross and Lehr (Grade 7)
The Pioneer, Arthur Guiterman p. 62 (Poem)
My Log Cabin, A Pioneer Mother of One Hundred Years
Age p. 72 Description of a log cabin, written
by the pioneer mother who helped build it

LITERATURE for the JUNIOR HIGH SCHOOL - Briggs, Curry
and Payne (Grade 7)
The Cherry-Tree Story, Mason L. Weems p. 217
Original version of the famous story of George
Washington and the cherry tree
The Young Surveyor, Horace E. Scudder p. 219
Story of George Washington's "roughing" it when
he was a surveyor
Betty's Ride: A Tale of the Revolution, Henry S.
Canby p. 234
The Courtship of Miles Standish, Henry Wadsworth
Longfellow p. 253

GROWTH in READING, Book One - Pooley and Walcott
Paul Rever's Ride, Henry Wadsworth Longfellow
P. 427 (Grade 7)

UNDERSTANDING LITERATURE - Cross, Dakin, and Hanlon
Washington, Nancy Byrd Turner p. 153 (Poem)
(Grade 8)

LITERATURE for the JUNIOR HIGH SCHOOL, Book Two

Briggs, Curry, and Payne, Jr. (Grade 8)

Barbara Allen's Cruelty p. 94 (Poem)

Telling the Bees, John Greenleaf Whittier p. 179
(Poem) This poem is based upon a strange custom
brought from their homes by the New England
colonists

Under the Old Elm, Horace E. Scudder p. 253

George Washington's letter to his wife, following
his acceptance to be commander-in chief-of the
American army

What Is an American? J. Hector St. John de
Crevecoeur p. 263 An expression by the author
of the future possibilities of America, published
about the time the Revolutionary War ended

Snow-Bound, John Greenleaf Whittier p. 293

Story of a simple Quaker household of Old New
England

JUNIOR HIGH SCHOOL LITERATURE, Book Two - Elson,

Keck, and Burris (Grade 8)

Concord Hymn, Ralph Waldo Emerson p. 315 (Poem)

Poem marking the completion of the monument
marking the spot of the Battle of Concord

Liberty and Union, George Washington p. 319

From Washington's farwell address to Congress

BEACON LIGHTS of LITERATURE - Chamberlain and

Richards (Grade 9)

I Hear America Singing, Walt Whitman p. 777 (Poem)

GOOD READING for JUNIOR HIGH SCHOOLS, ADVENTURE,

Cross, Smith, and Stauffer (Grade 9)

Letter to Dr. John Cochran, George Washington

p. 253 Reveals the playful side of the Father
of his country

VI. Educational Outcomes

To encourage some interest in and appreciation of:

Mozart

Wonder child and man; fascinating facts of his
great musical talent

Sparkling gift of melody and contributions to
the world of beautiful music

At the Court of Maria Theresa of Austria and his
friendship as a child with Marie Antoinette

Visits to European courts--Italy, France, and
England

Extremely charitable disposition toward those in
need

Music

Ordered for amusement of royalty and dependant
upon royal patronage
Compositions assumed a formality of design suited
to courtly circles
Themes were repeated and contrasted in an orderly
pattern
Understanding of the symphony and pure music
Many themes originated from the songs and dances
of the people

Instruments

Early keyboard instruments ancestors of the piano-
forte

Cultural and social life of our early colonists a
reflection of European arts and refinements

Comparison between life at the court of the kings
in Europe and that of the camps of Washington in
America

Similarities between ideas of design, pattern,
form, dress, furniture, architecture, interior
decoration, and music of the period

The importance of religion and music in the lives
of the early settlers in the United States

The place of the "singing schools"

The importance of such songs as Yankee Doodle, Old
Hundred, Chester, Mother Goose Melodies for
Children, Hail Columbia, and some few others.

UNIT VI

GODS OF THE NORSEMEN

The Ring Operas of Wagner

I. Audio-Visual Aids

A. Listening - Recorded Selections

No listing of recordings is given for this
particular unit. The reason for this is that
since Long Playing recordings are becoming
more in demand, the old recordings are becom-
ing more difficult to get. It is, therefore,
advisable to check the catalogues of the various
recording companies to secure the desirable re-

cordings to be used in connection with this unit.

The following are suggestions which may be followed:

Entrance of the Gods into Valhalla
The Sword Hilt Gleams in the Firelight
Siegmond Greets the Spring Night
Siegmond Draws the Sword from the Tree
Wotan Bids Brunnhilde Shield Siegmund
The Ride of the Valkyries
Brunnhilde Gives Sieglinde the Broken Sword
Wotan's Farewell
Siegfried Cleaves the Anvil
Siegfried in the Forest
Brunnhilde's Awakening
Brunnhilde and Siegfried
Brunnhilde's Farewell to Siegfried
Siegfried's Rhine Journey
After the Slaughter
The Sunlight Weaves
Rest Thou
Knowest Thou Well (Brunnhilde's Immolation Scene)

Further suggestions for listening might include:

Records bearing relation to the unit brought by the pupils

Guest artists singing themes from the operas of "The Ring"

Themes played by the pupils or guest artists at the piano

Themes sung from notation in books or on the board

Radio broadcasts of the operas of "The Ring"

B. Film

The Symphony Orchestra - Bell and Howell
The "Ride of the Valkyries" and "Lohengrin"

C. Other Visual Aids

Maps showing the Rhine regions of Germany

Prints and pictures on the bulletin board to help tell the story of the operas

Dolls dressed to represent the characters of
the operas

Dioramas picturing the important scenes from
the operas

II. Singing

Write the music of the motives on the board, play on
the piano, and sing from the board in order to be-
come familiar with these motives before listening
to the complete music.

(See Music Integration in the Junior High School--
Lilla Belle Pitts p. 144, for teaching aids in
this unit)

III. Other Activities

Notebooks to include:

References to Iceland and the Scandinavian coun-
tries and their part in this particular study--
Norse folk legends, the subject of the "Ring of
the Nibelung"

Motives from the operas

IV. Reading Assignments (Music)

CLASSIC MYTHS in ENGLISH LITERATURE and ART - Charles
The Ring of the Nibelung p. 410 Gayley (Grade 9)

DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
Wagner's "Siegfried Idyll" p. 91

ETHICS of WAGNER'S "THE RING of the NIBELUNG", THE -
Mary E. Lewis (Grade 9)

ETUDE MAGAZINE - October, November, December 1936
Richard Wagner's "Nibelungen Ring" (All grades)
Monthly series; themes and story of Ring - Part I,
II, III, IV

GREAT MUSICIANS as CHILDREN - Franciska Schwimmer
Wagner p. 152 (All grades)

GREAT PROGRAM MUSIC - Sigmund Spaeth (All grades)
Richard Wagner's Musical Drama p. 120

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
Wagner, the Wizard Ch. XXV

INTRODUCTION to MUSIC - Martin Bernstein
Biography of Richard Wagner p. 270
Music Dramas p. 277 (Grades 8 and 9)

- KEYBOARD JR., Volume VI, No. 7 April 1948
Richard Wagner--Stormy Genius of Opera (Entire
issue) Volume VII, No. 8 May 1949
Ride of the Valkyries p. 7
Volume IX, No. 8 May 1951
Myths and Legends in Music p. 1 (All grades)
- KINSCELLA READER, BOOK IV - Hazel G. Kinscella
Of Vikings Bold p. 223 (Grade 7)
- LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin
Wagner and Music Drama p. 268 Volume I
The Artist p. 290
The Valkyrie p. 318
Magic Fire Music p. 320
Ride of the Valkyries p. 321
- MASTERS in MINIATURE - George C. Jell (All grades)
Wagner's Life p. 149
- MASTERS of MUSIC - Anna Chapin (All grades)
Wagner p. 373
- MENTOR, THE (Making Friends with Music) - Hartshorn
and Leavitt (Grades 8 and 9)
Der Ring des Nibelungen p. 111
Das Rheingold p. 112
Die Walkure p. 117
Siegfried p. 189
Die Gotterdammerung p. 198
- MUSIC and ROMANCE - Hazel G. Kinscella
Folk Music of Norway p. 45 (Grades 8 and 9)
The Ring of the Nibelungen p. 366
The Leitmotif p. 367
Life of Wagner p. 390
- MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Ride of the Valkyries p. 194 (Grade 9)
The Growth of Opera p. 252
Richard Wagner p. 488
- MUSIC in THE ROMANTIC ERA - Alfred Einstein
Wagner p. 226 (Grade 9)
- OPERAS EVERY CHILD SHOULD KNOW - Dolores Bacon
Wagner and the Ring p. 306 (All grades)
- OUTLINES of MUSIC HISTORY - Clarence G. Hamilton
Opera in the 19th Century Ch. IX (Grades 8 and 9)
- PRIZE SONG: STORIES of FAMOUS OPERAS - Henriette
Weber (All grades)
The Four Operas of the Ring--Wagner

- RING of the NIBELUNG, THE - Ernest Hutcheson
(Grade 9)
- SIEGFRIED - Robert Lawrence (All grades)
- STORIES from the GREAT METROPOLITAN OPERAS - Helen
Dicke (All grades)
The Ring of the Nibelung p. 151
- STORIES of GREAT MUSICIANS - Katherine Lois Scobey
Early Life of Wagner p. 33 (All grades)
- STORY LIVES of MASTER MUSICIANS - Henriette Brower
Richard Wagner p. 260 (All grades)
- STORIES BEHIND the WORLD'S GREAT MUSIC - Sigmund
Spaeth (Grade 9)
- VICTOR BOOK of OPERA, THE - Charles O'Connell
(All grades)
- WHAT WE HEAR in MUSIC - Anne Shaw Faulkner
Wagner p. 110 (All grades)
The Opera p. 200
The Early Wagner p. 224
The Ring of the Nibelung p. 228
The Late Wagner p. 230
- YOUNG PEOPLE'S STORY of MUSIC - Ida Whitcomb
Wilhelm Richard Wagner p. 382 (All grades)

V. Reading Assignments (Literature)

- CLASSIC MYTHS in ENGLISH LITERATURE and ART -
Charles Mills Gayley
Myths of the Norse Gods Ch. XXVII
Myths of the Norse and Old German Heroes Ch. XXVIII
The Ring of the Nibelung Ch. XXIX
- MYTHOLOGY - Edith Hamilton
- STORIES of the GODS and HEROES - Sally Benson

VI. Educational Outcomes

- To study Richard Wagner as a man of great power of
conception of musical ideas.
- To learn that Wagner's ideal of a union of all the
arts in contributing toward a perfect dramatic
expression was uppermost in his mind.
- To learn why Wagner chose the Norse folk legends as
a fitting subject for his lofty ideal.

To help pupils understand that Wagner had a tremendous feeling for drama which carried his ideal to fulfillment in his music dramas.

To understand Wagner's use of the leitmotif and symbolism. He interwove the leitmotifs in an orchestral polyphony which tells the story more plainly than words.

To bring out the fact that Wagner's use of orchestral tone color aided the symbolism.

To learn that the human voice was used as one instrument among the others.

To gain added knowledge of instrumental tone quality and its possibilities in dramatic power--an understanding of why the majestic Valhalla theme with its diverging chord progression and full orchestral tone is suggestive of the tremendous height of lofty mountain peaks and indicates the reaching to infinite space above them, of god-like dignity and grandeur; of why Wagner uses the "ground tone" expressive of all nature (used in cellos and double basses); brass quality is expressive of "the sword" and so on through all the motives.

UNIT VII

EVOLUTION OF JAZZ

An Aspect of Our American Music

I. Audio-Visual Aids

A. Listening - Recorded Selections

No selections are listed for this unit. In connection with this topic, more than any other, pupils are eager to bring records. Suitable recordings may be selected from those brought, and in this way a far greater variety of recordings may be heard. Fine selections are suggested in many of the reading assignments. It is imperative that reports on radio programs be heard so that new selections may be added from time to time.

Further suggestions for listening might include:

B. Films

That Man Samson - Bell and Howell

Alexander's Ragtime Band - Films Incorporated
The story of the first recognition of jazz as a truly American art form, using Irving Berlin's music against a background of the Barbary Coast of San Francisco.

Be Gone Dull Care - Handbook MENC
The Oscar Peterson Trio plays jazz music that is interpreted in restless lines, colors and forms that change with the rhythm of the music.

Life in Old Louisiana - Handbook MENC
The Delta country of the Mississippi River is shown--customs, manners, music, architecture and religion as well as packet boats, plantations and other aspects of economic life.

Music in America - Handbook MENC
Features such outstanding musical personalities as Marian Anderson, George Gershwin, Benny Goodman, violinist Mischa Elman, and conductor Serge Koussevitsky. Shows how jazz was derived from Negro folk music, how Gershwin was inspired by this popular idiom of his time.

Bubbling Over (Ethel Waters) - Ideal Pictures Corporation

II. Singing (From the Song Books)

Little David - Spiritual--1, 5, 13, 16
Heav'n, Heav'n - Spiritual--1
Steal Away--1, 2, 6, 10
Shortnin' Bread--1, 3, 6, 9, 16
Every Time I Feel the Spirit - Spiritual--3, 5
Jacob's Ladder - Spiritual--3, 4, 5
Swing Low, Sweet Chariot--3, 16, 17
She'll Be Coming 'Round the Mountain - Southern Work Song--3
John Henry, Negro Work Song--3, 5
Go Down, Moses - Spiritual--3, 4, 5, 6, 11, 16, 17
All the Pretty Little Horses - Negro Song--3
The Boll Weevil - Southern Work Song--3
Dem Golden Slippers--4
Music in the Air - Minstrel Song of the 1860's--4
Balm of Gilead - Minstrel Song of the 1860's--4

Good-Bye, Liza Jane - Minstrel Song of the 1870's--4
Mary and Martha - Negro Spiritual--4
The Old Ark's A-Moverin' - Spiritual--4
Rise Up, Shepherd and Follow - Christmas Plantation
Song--4, 16

Good News in the Kingdom--5
Go in' to Shout All Over God's Heav'n--5, 11
Little Wheel a-Turnin'--6, 11, 17
Deep River--10
Inchin' Along--11
I'm a-Rolling--13

A usable classified list will be found on
page 286--14

A usable classified list will be found on page 4--15

Nobody Knows the Trouble I See--16
Joshua Fit de Battle of Jericho--16
Long-Distance Blues--16
Sign of de Judgment--16
Rock o' Jubilee--16
Poor Wayfaring Stranger--16
Dese Bones--16
Li'l 'Liza Jane--16
Keep in the Middle ob de Road--17
I Couldn't Hear Nobody Pray--18

III. Other Activities

Sing and play popular tunes

Sing and play old Negro tunes

Sing and play art compositions using Negro idioms

Clap rhythms

Try to discriminate between the types of jazz heard
over the radio

Use "social instruments" as suggested in Unit I

Notebooks

Appropriate pictures

Trace the history of the development of jazz
(class reports)

Note favorite rhythmic patterns

Choral readings

An original minstrel show may be a class project

Refer to the success of Negroes in other fields than
the fine arts

Study the style of jazz band leaders

IV. Reading Assignments

AMERICA DISCOVERS ITS SONGS - Frances M. Foster
Editor - Pamphlet (All grades)
Our Negro Spirituals Date from the Days of Slavery
p. 232

AMERICAN BALLADS and FOLK SONGS - John A. and Alan
Lomax (All grades)
Creole, Mountain White Minstrel,
et cetera pp. 211-299
Spirituals pp. 577-610

ARTS, THE - Hendrik Willem Van Loon (Grade 9)
Chopin, The Originator of the Modern Nationalistic
"Blues" p. 609

AT HOME with MUSIC - Sigmund Spaeth (Grade 9)
Modernism and Jazz p. 256

BANDS PLAY ON, THE - Phyllis Ann Carter (All grades)
Today's Bands and Orchestras Ch. XI

BOOK of MODERN COMPOSERS, THE - David Ewen
Jazz - Introduction p. 19 (All grades)
George Gershwin p. 481

BUILDING AMERICA - Volume VII, No. 8 - America
Discovers Its Songs (All grades)
Our Negro Spirituals Date from the Days of Slavery
p. 232
America's Song Heritage Produces Jazz p. 248

CORONET - March 1951 (All grades)
Duke Ellington Selects: The Best in Jazz p. 121

CURRENT BIOGRAPHY - Anna Rothe, Editor (All grades)

DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
Composer's Materials p. 24
Dvorak's "New World Symphony" p. 98

GEORGE GERSHWIN--A STUDY OF AMERICAN MUSIC - Isaac
Golberg (Grades 8 and 9)

HISTORY of JAZZ in AMERICA - Barry Ulanov (Grade 9)
Structure of Jazz p. 3

HISTORY of MUSIC, A - Theodore McFinney (Grade 9)
American Music p. 604

HISTORY of POPULAR MUSIC in AMERICA - Sigmund Spaeth
Ragtime to Jazz p. 369 (Grade 9)

HOW MAN MADE MUSIC - Fannie R. Buchanan
From Folk Song to Symphony p. 221 (Grades 8 and 9)

HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
The Babyhood of Music Ch. I
The Savage Makes His Music Ch. II
Songs of Work and Labor p. 117
Music of the American Negro--Spirituals p. 143
Music Founded in Negro Themes p. 447
Negro Spirituals Versus Jazz p. 500
Two Jazz Geniuses p. 503

HOW TO BE a BAND LEADER - Paul Whiteman (Grade 9)

INSIDE BE-BOP - Leonard Feather (Grade 9)
Popular Music and Jazz p. 9
Jazz Artists p. 76
Jazz Pattern p. 49

JAZZ - Robert Goffin (Grade 9)
From Spirituals to Boogie Woogie p. 210

JAZZ from the CONGO to the METROPOLITAN - Robert
Goffin (Grade 9)

KEYBOARD JR., Volume IV, No. 7 April 1946
(All grades)
Antonin Dvorak-Music Master of Two Worlds (Entire
Issue) Volume V, No. 4 January 1947 (All grades)
King of Minstrels p. 4
Volume VI, No. 8 May 1948 (All grades)
Joshua Fit de Battle p. 4
Volume VII, No. 2 November 1948
The New World Symphony p. 7 (All grades)
Volume VII, No. 2 November 1949
Grand Canyon Suite p. 7 (All grades)

KINSCELLA READER, BOOK VI - Hazel G. Kinscella
The New World and the Old (Dvorak) p. 151
(Grade 7)

LISTENER'S ANTHOLOGY of MUSIC - Lillian Baldwin
George Gershwin p. 504 Volume II (Grade 9)
Rhapsody in Blue p. 507
Porgy and Bess p. 507
Ferde Grofe p. 509
Grand Canyon Suite p. 514

- William Grant Still p. 518
"Afro-American" Symphony p. 519
- LISTENING to MUSIC - Douglas Moore (Grade 9)
Jazz Suite p. 260
- MENTOR, THE - (Making Friends with Music) - Hartshorn
and Leavitt (Grades 8 and 9)
Rhapsody in Blue p. 56
Bess, You Is My Woman Now, (From Porgy and Bess)
p. 63
- MODERN MUSIC, THIS - John Tasker Howard (Grade 9)
From Plain Song to Swing-A Story of Rhythms p. 183
- MUSIC and ROMANCE - Hazel G. Kinscella
American Music of Negro Origin p. 243
Music of the American Negro Ch. VIII, Part 3
p. 317
Dvorak's Symphony p. 321
Golliwogg's Cake Walk p. 337
The New School of American Music p. 517
(Grades 8 and 9)
- MUSIC and the LISTENER - Harry Allen Feldman
Swing and the Great American Symphony p. 189
(Grade 9)
- MUSIC and MAN - Howard D. McKinney (Grades 8 and 9)
Jazz Begins p. 83
Jazz, Hot and Hybrid p. 105
- MUSIC for the MILLIONS - David Ewen (Grade 9)
Gruenberg's Jazz Column p. 255
- MUSIC in HISTORY - McKinney and Anderson (Grade 9)
The Mood of Swing p. 862
- MUSIC in OUR TIME - Adolfo Salazar (Grade 9)
Beginning of Jazz p. 29
Exponents of Jazz p. 326
Copland p. 328
- MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Antonin Dvorak: New World Symphony p. 189
Morton Gould: Spirituals for Orchestra p. 234
Music of America Ch. VII pp. 671-781 (Grade 9)
- MUSIC THROUGH the AGES - Bauer and Peyser
Primitive and Ancient Music p. 8
American Folk and Popular Music p. 393
Jazz for Musical America p. 399
Music in America--Negro-Syncopation; Blues; "Green
Pastures" p. 409 (Grades 8 and 9)

- Negro Themes Influence Composers p. 447
- MUSICAL INSTRUMENTS - Karl Gerringer (Grade 9)
Triangle, Xylophone, Marimba, Vibraphone, Muted
Trumpets p. 252
- MUSICAL QUESTIONS and QUIZZES - Marion Bauer
Questions and Answers on Jazz p. 101 (All grades)
- NEW YORK TIMES MAGAZINE, THE - September 24, 1950
Hot Renaissance of Dixieland Jazz (Grades 8 and 9)
- OF MEN and MUSIC - Deems Taylor (Grade 9)
How Jazz Began p. 75
- OUR AMERICAN MUSIC - John Tasker Howard (Grade 9)
Our Folk Music Ch. XV, Part 2
Shout p. 422
Blues p. 424
Composers Who Have Used Our Folk Music Ch. XVII
Jazz Age (Whiteman, Grofe, Gershwin) p. 590
- OUR CONTEMPORARY COMPOSERS - John Tasker Howard
Broadway and Its Echoes p. 286 (Grade 9)
- OUR NEW MUSIC - Aaron Copland (Grade 9)
The Jazz Interlude p. 86
- PLEASURES of MUSIC - Jacques Bazeen (Grades 8 and 9)
Spirit of Jazz p. 170
- ROAD to MUSIC, THE - Nicolas Slonimsky (Grade 9)
The Modernists p. 152
Jazz, Swing and Boogie Woogie p. 158
- ROLLING ALONG in SONG - J. Rosemond Johnson (Survey
of Music) (All grades)
De Chain Gang, Blues, Jubilees, Levee Pastimes,
Minstrel Song, "Porgy and Bess," Plantation
Ballads, Ring Shouts, Street Calls, and Work
Songs
- SLAVE SONGS of the UNITED STATES - Allen and
Garrison, and Ware (All grades)
South-Eastern Slave States p. 1
Northern Seaboard Slave States p. 65
- STORY of MUSIC - Barbour and Freeman (All grades)
Music in the New World Ch. XVII
Twentieth Century Music Ch. XVIII
- STORY of MUSICAL INSTRUMENTS - H. W. Shwartz
The Saxophone p. 135 (All grades)

STRIKE UP the BAND - Alberta Powell Graham
Jazz Artists p. 11 (Grades 8 and 9)
Duke Ellington--The Aristocrat of Swing p. 156

THEY ALL PLAYED RAGTIME - Blesh and Janis
Ragtime and Its Union with Jazz pp. 3 and 269
(Grades 8 and 9)

UP from SLAVERY - Booker T. Washington (Grades 8 and 9)

V. Educational Outcomes

To encourage active participation in response to rhythm.

To learn that rhythm, melody, harmony, form and tone are found both in folk and art forms.

To learn that folk songs are the basis of much of the world's fine art.

To establish the fact that rhythm is an essential element in jazz.

Persistent strong beat

Syncopation (This element is used in art music)

To learn that one reason why much jazz music does not last is that there is lack of fine melody.

To emphasize the fact that spirituals are lasting and present the same strong rhythms as are in modern jazz, but in addition there is beauty of melody.

To learn that certain tone combinations form consonance or quiet music and other combinations form dissonance or active, restless, and exciting music. (Sweet-hot jazz)

To better understand the music of primitive Africans.

Native sense of rhythm

Use of drums in daily communication

Pattin' juba, shoutin', burial singing, blues, spirituals

To gain a knowledge of some of the great Negroes in the musical sphere: Paul Robeson, baritone; Marian Anderson, contralto; Hall Johnson, director and composer; Burleigh (His Choir), composer and arranger; B. T. Washington, Tuskegee Institute Singers; Roland Hayes, tenor and arranger; Nathaniel Dett, composer.

To learn that Negro folk life is the basis for "Green Pastures," "Emperor Jones," "Porgy and Bess," and "Show Boat."

To learn the modern vernacular of jazz terminology.

UNIT VIII

MUSIC OF TODAY

Sounds Translated into Tones

I. Audio-Visual Aids

A. Listening - Recorded Selections

Specific recordings are not included because the unit has such broad possibilities and it is felt that recordings may better be selected according to certain needs and interests of pupils participating in this study.

B. Films

Nature of Sound - Handbook MENC

A clear demonstration of sound, sound waves, fundamental tones, overtones, resonance and things both animate and inanimate that are conveyors of sound. Both musical sound and sound-noise are dealt with through simple and understandable experiments.

Pacific 231 - Handbook MENC

A skillful interpretation of a modern symphonic poem about a railroad locomotive. Exciting visual images of a powerful engine in operation as well as of its run are remarkably well synchronized with the spirit and character of Honegger's music.

Sound Waves and Their Sources - Handbook MENC

Tuning fork and graphs demonstrate and illustrate physical-musical properties such as, tone, quality, amplitude, and magnitude. Five kinds of sound waves are dealt with also--those produced by vocal chords and strings as well as by reed, pipe, and plate.

Valley Town - Handbook MENC

Another documentary with notable score by the contemporary American composer Marc Blitzstein. It is a thoughtful study of the interrelationship of men and the machines which they have created.

Radio Broadcasting Today - March of Time Forum

Here is presented the good, the loved, the controversial in radio. Such important programs as Toscanini's, Corwin's, and Town Hall; such favorites as Hope, Allen, Benny and Bergen are all seen.

Supplementary Films:

Norman Dello Joio - Artists Films, Inc.
City, The - Handbook MENC
Design to Music - Handbook MENC
Dots and Loops - Handbook MENC
Fundamentals of Acoustics - Handbook MENC
Pen Point Percussion - Handbook MENC
River, The - Handbook MENC
Science in the Orchestra - Handbook MENC
Seeing Sound - Handbook MENC
Sounds of Music - Handbook MENC
Stars and Stripes - Handbook MENC
Youth Builds a Symphony - Handbook MENC
March of the Movies - March of Time Forum

II. Other Activities

Study new music terminology--polytonality, polyharmony, polyrhythms, and atonality

Experiment--Sing scales--half of the class singing in one key, the others singing same in another key; the same with chord progressions

Study music in films
"Background music"
Use of the leitmotive
"Mickey-Mousing" a film

Trace the history and growth of radio music

Study the progress in recording music

Investigate the use of music in therapy and industry

Translate sounds in the immediate environment to musical tones

Study contemporary art and artists

III. Reading Assignments (Music)

- ART THROUGH the AGES - Helen Gardner (Grade 9)
Contemporary Art Ch. XXX
Battle of Styles p. 690
- ARTS, THE - Hendrik Willem Van Loon (Grade 9)
Berlioz, The Beginning of Our Modern "Popular Music"
p. 596
Chopin, The Originator of the Modern Nationalistic
"Blues" p. 609
- BUILDING AMERICA - Volume VII, No. 8 - America
Discovers Its Songs (All grades)
Songs Are Made to Popularize Ideas and Causes
p. 240
Popular Songs Sweep the Nation p. 246
Collection of Folk and Popular Songs Being Made
p. 250
What of American Song in the Future? p. 254
- DISCOVERING MUSIC - McKinney and Anderson (Grade 9)
This Modern Stuff Ch. XX
- FROM MADRIGAL to MODERN MUSIC - Douglas Moore
(Grade 9)
- GREAT PROGRAM MUSIC - Sigmund Spaeth (Grade 9)
Program Music Among the Modernists p. 290
- HISTORY of POPULAR MUSIC in AMERICA - Sigmund Spaeth
(Grade 9)
- HOW MUSIC GREW - Bauer and Peyser (Grades 8 and 9)
Twentieth Century Music p. 518
- INTRODUCTION to MUSIC - Martin Bernstein
Polyphony and Harmony p. 39 (Grades 8 and 9)
Some Recent Trends Ch. XXX
- KEYBOARD JR., Volume IV, No. 1 October 1945
George Gershwin--20th Century Tone Painter (Entire
issue) Volume IV, No. 6 March 1946
A Day with Fred Waring p. 2
Volume V, No. 4 January 1947
Little White Lies--Sometimes the Camera Deceives
the Eye p. 6 Volume V, No. 6 March 1947
Science Puts Beetle on a Platter--Story of Making
Records p. 4 Volume V, No. 7 April 1947
Carnegie Hall--Shrine of American Music (Entire
issue) Volume VII, No. 6 March 1949
Benny Goodman--King of Clarinet
Volume VII, No. 7 April 1949

- Robert Shaw p. 6
George Gershwin p. 8
Volume VII, No. 2 November 1949
Fred Waring--An American Success Story p. 4
Volume IX, No. 1 October 1950
Music in a Modern Hospital
Volume IX, No. 2 November 1950
Great Patrons of Music, Idabelle Firestone, The
Voice of Firestone, Howard Barlow (Entire issue)
Volume IX, No. 5 February 1951
Donald Voorhees--Conductor of the Telephone Hour
p. 1
Music, Radio's Lifeline p. 6
Volume IX, No. 8 May 1951
I Am Disney's Music Man p. 4
Walt Disney p. 5
Volume X, No. 2 November 1951
The Golden Voice of Jussi Bjoerling, Mario Lanza,
Range of Voices (Entire issue)
Volume X, No. 4 January 1952
Paul Whiteman, Rhapsody in Blue, Oscar Levant,
George Gershwin, Popular Music Is Our Folk
Music (Entire issue) (All grades)
- LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin
Volume II (Grade 9)
- LISTENING to MUSIC CREATIVELY - Edwin John Stringham
Expressionism and Other Modern Trends p. 440
(Grade 9)
- MENTOR, THE - (Making Friends with Music) Hartshorn
and Leavitt (Grades 8 and 9)
- MODERN ART - Thomas Craven (Grade 9)
An American Architect Ch. XIV
Practicing Americans Ch. XVII
- MODERN MUSIC, THIS - John Tasker Howard (Grade 9)
Writing Music in Two or More Keys at Once-
Polytonality p. 119
- MUSIC and the LISTENER - Harry Allen Feldman
Impressionism p. 120 (Grade 9)
Modernism p. 136
Futurism p. 169
- MUSIC and ROMANCE - Hazel G. Kinscella
Music in this Century p. 205 (Grades 8 and 9)
Influence of Modern Life upon Music p. 352
- MUSIC in OUR TIME - Adolfo Salazar (Grade 9)
Difference between Tonality and Atonality p. 154

Road to Atonality p. 200
Polytonality p. 256

MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Listening to Polyphonic Music p. 105 (Grade 9)
Aaron Copland: Music for the Radio p. 233
In Our Time Ch. VI pp. 565-648
Music of America Ch. VII

MUSIC on the AIR - Hazel G. Kinscella (Grades 8 and 9)
As the Composers See It p. 234

MUSIC SINCE 1900 - Nicolas Slonimsky (Grade 9)
What Is Atonality? p. 671

MUSIC THROUGH the AGES - Bauer and Peyser
Twentieth Century Music Ch. XXXIX
New Music Terminology p. 465 (Grades 8 and 9)
Polytonality p. 477
Polyharmony p. 477
Polyrhythms p. 496
Atonality pp. 496 and 499
The New Order in Music p. 508
Quarter Tones p. 516
Radio, Recording Instruments p. 533

UNIT IX

OUR NEIGHBORS TO THE SOUTH

Intercultural Relations Through Music

I. Audio-Visual Aids

A. Listening - Recorded Selections

Song of the Black Swan - Villa-Lobos
Victor 10-1228A

Native Brazilian Music Columbia Album C83

Espana Rapsodie - Chabrier R.C.A. Victor
49-1437A&B LP 45

Tango - Poldowsky R.C.A. Victor 49-1218B LP 45

Corcovado - Milhaud R.C.A. Victor 49-1220B
LP 45

El Salon Mexico - Copland Columbia ML2203

Bachianas Brasileiras No. 5 - Villa-Lobos
(Bidu Sayao) Columbia AL3

Vidalita (Argentine) R.C.A. Album V - Singing

Brazil-Tutu Maramba R.C.A. Album V - Singing

Chile-Flowing River R.C.A. Album V - Singing

Cuba-Cuba R.C.A. Album V - Singing

Ecuador-Santo San Juanito R.C.A. Album V -
Singing

Mexican-Que Lejos Estoy R.C.A. Album V -
Singing

Mexican-Uy! Tara La La R.C.A. Album V -
Singing

Peru-From Yon Mountain Verdant R.C.A.
Album V - Singing

Puerto Rico-To Bethlehem, Singing R.C.A.
Album V - Singing

Further suggestions for listening might include:

Other folk songs (Authentic recordings are
available)

Primitive folk music of the isolated Indians
in the hinterlands of Mexico

Songs connected with the religious rites of
the natives

B. Films

Fiestas of the Hills - Handbook MENC
Symbolic dances and elaborate processions
are shown as part of a religious fiesta
in Mexico.

Fire and Water - Handbook MENC
Scenes on Candlemas Day are filmed in the
beautiful city of Taxco during Passion
Week. Native religious dances and music
accompany the ritual of villagers bring-
ing symbols of their daily lives to the
cathedral to be blessed.

People of Mexico - Handbook MENC

Folk music and dances of the working people,
as well as their arts and occupations are
interestingly shown.

Supplementary Films:

Latin Rhythms with Jan Peerce and Luba Malina
Eastin Pictures, Incorporated
Ai-Ye (Mankind) - Handbook MENC
Iturbi, Jose (Reel 1) - Handbook MENC
Mexican Moods - Handbook MENC
Spanish Gypsies - Handbook MENC
Sunday Morning in Mexico - Handbook MENC
Rhythm from Cuba - Ideal Pictures Corporation
Films of the Latin American Countries and
Pacific Islands U. S. Government Films

C. Other Visual Aids

Map of Latin America

Paintings and architecture of the Latin American
countries

II. Singing (From the Song Books)

The Lonesome Cowboy - Mexican Popular Song--1
Cielito Lindo - Mexican Folk Song--1, 3, 6
Vidalita - Argentine Gaucho Song--1
The Pretty Girls and the Shoemaker - Latin American
Folk Song--1
Meander in Mexico - Mexican Folk Tune--3
La Raspe - Mexican Dance--3
Little White Dove - Mexican Tune--3
Chiapanecas - Mexican Clap Dance--4
Brazilian Banter - (For boys)--4
Buy Tortillas--6
La Cucaracha--6, 9
Evening Wing - Mexican Folk Song--9
Wearing a Black Mantilla--10
On the Brow of the Hill - Mexican--11
The Ship of Rio - South American--11, 17
Land of Our Fathers - Latin American--12
La Campana - Latin American--12
The Water--Carrier's Song - Mexican--13
Under the Stars - Mexican--13
From the Sierra Morena - Mexican--13
El Manton de Manila - Mexican--17
It Was a Dream - Chilean--17
Lovely Cuba, 'Tis You - Cuban--18
Cheucune - Haiti--18
The Pearl - Puerto Rico--18
Sirrup Is So Sweet - Martinique--18

My Pretty Cabocla - Brazilian--18
Adios Te Digo - Argentine--18
Palpapala - Argentine--18
Buy My Tortillas - Chilean--18
Yaravi - Peru--18
Flower of Changunga - Mexico--18

III. Other Activities

Have pupils draw a music map of Latin America, showing in the proper places on the map, something of the characteristics of the different songs and dances (Notebooks)

Vocabulary drill of words and terms peculiar to Latin American music

Make instruments used in connection with this unit

Notebooks

Appropriate pictures, original, or cut from magazines

Characteristic rhythm patterns

Notes from class reports (composers and performers)

Study note values through physical expression

IV. Reading Assignments (Music)

BOOK of MODERN COMPOSERS, THE - David Ewen (All grades)

Julian Carillo p. 14

Carlos Chavez pp. 19 and 433

Heitor Villa-Lobos p. 421

CENTRAL AMERICAN ROUND-ABOUTS - Agnes Rothery

Dances, Holidays and Pilgrimages p. 33

(Grades 8 and 9)

CHILE -THE LAND of PROGRESS - Earl Parker Hanson

Peruvian and Chilean Music p. 72 (Grades 8 and 9)

CONCERNING LATIN AMERICAN CULTURE - (Edited by Charles C. Griffin) (Grade 9)

Some Considerations Regarding Contemporary Latin American Music p. 151

KEYBOARD JR., Volume III, No. 8 May 1945

Maurice Ravel-The Composer of the Famous Bolero p. 6

Volume V, No. 5 February 1947 (Entire issue)

Volume X, No. 6 March 1952 (Entire issue)
(All grades)

LATIN AMERICA - William Lytte Schurz (Grade 9)

Latin American Music in U. S. p. 309

- LET'S READ about SOUTH AMERICA - Delia Goetz
South American Art Ch. XIII (Grades 8 and 9)
- LIFE MAGAZINE - October 6, 1947 (All grades)
Cuba's Number One Composer--Ernesto Secuana p. 145
Cuba's Tin-Pan Alley p. 145
- LISTENER'S ANTHOLOGY of MUSIC, A - Lillian Baldwin
Latin Americana p. 522 Volume II (Grade 9)
- MUSIC and MAN - Howard D. McKinney (Grade 9)
Popular Music in the Americas to the South of Us p. 125
Art Music in Latin America p. 195
- MUSIC and ROMANCE - Hazel G. Kinseella
Pan American Music p. 265 (Grades 8 and 9)
- MUSIC for ALL - Leopold Stokowski (Grade 9)
Latin American Instruments
- MUSIC in HISTORY - McKinney and Anderson (Grade 9)
- MUSIC LOVER'S HANDBOOK, THE - Elie Siegmeister
Mexican Popular Music p. 29 (Grade 9)
- MUSIC of the NEW WORLD - Handbook Volume III (Grade 9)
Handbook Volume IV (Grade 9)
Handbook Volume V (Grade 9)
- NEIGHBORS to the SOUTH - Delia Goetz (Grades 8 and 9)
- NEW FOUND WORLD - Katherine B. Shippen
The New Found World p. 243 (Grades 8 and 9)
Carlos Gomes p. 243
- NEW YORK TIMES - April 29, 1945 (Grades 8 and 9)
Serious Composers of Cuba
- OTHER AMERICAS, THE - Xavier Cugat (Grade 9)
Descriptive Comment p. 3
- OUR LATIN AMERICAN NEIGHBORS - Brown and Bailey
Music in Brazil p. 424 (Grades 8 and 9)
Music in Mexico pp. 175 and 456
Music Is Part of Life to Latin Americans p. 456
- OUR LATIN AMERICAN NEIGHBORS - Philip Leonard Green
Spanish and Indian Music p. 145 (All grades)
Latin America's Contribution to Music
- PAGEANT of SOUTH AMERICAN HISTORY - Anne Merriman Peck
Flutes, Drums, Gourd Rattles p. 6 (All grades)
Bells, Drums, Flutes, Whistles p. 16

Flutes, Bells, Pan Pipes, and Trumpets p. 57
Church Music pp. 119 and 212
Music in Colonial Time pp. 156, 176, and 198
Don Joao and Music p. 306
Indian Music-Music in South America Now p. 378
Spanish, Portuguese, Negro, and Indian Influences
p. 372

V. Educational Outcomes

- To establish the understanding that to the south of the United States lies a vast territory extending from Mexico's Rio Grande River to the Straits of Magellan, known as Latin America. (Many people think only of Mexico and its contribution to music.)
- To include songs and dances of the Caribbean countries, the Andes, the lonely Pampas, the Amazon basin and the gay coastal cities of the South American continent.
- To observe that Spanish influence is absent in much of Latin America's music.
- To learn that the African Negro left the imprint on the music of the countries touching the Caribbean. In these countries, the music of Spain or Portugal and Africa have intermingled.
- To learn that singing and dancing are very closely linked together.
- To learn that in piano execution of Latin American music, the left hand is extremely important, as the characteristics of the native instruments are predominant in the left hand accompaniments.
- To learn the importance of the native instruments such as:
 - Sticks
 - Cajon and Maruga made from gourds
 - Double drums
 - Marimba
 - Guitar
- To learn that each country of Latin America has a type of music which is both distinctive and characteristic.
- To learn that interpretation of Latin American music comes to the North American people through radio, recordings, and movies.

To learn that Latin America is the home of the Conga and the Rhumba.

To learn that opera holds an important place in Latin America's musical history.

To learn that Argentina, Brazil, Chile, Mexico and Cuba are important centers.

To become familiar with such names as:
Juan Jose Castro, Juan Carlos Paz, Carlos Gomes,
Heiter Villa-Lobos, Claudio Arrau, Carlos Chavez,
Ernesto Lecuona, and Bidu Sayao.

REFERENCE MATERIAL

Magazines

Etude Magazine; Presser Company, Philadelphia,
Pennsylvania
Keyboard Jr.; 1346 Chapel Street, New Haven 11,
Connecticut
National Geographic; Hubbard Memorial Hall, Washington,
D. C.
R. C. A. Victor Record Magazine; R. C. A. Victor,
Camden, New Jersey

There are a number of magazines which occasionally publish excellent articles on some phase of music. If it is possible to create an awareness on the part of the pupils, this is a very rewarding project.

Especially for teachers:

Music Educators Journal; 64 East Jackson Boulevard,
Chicago 4, Illinois
Music Journal; The Music Journal, Inc., 3-5 Washington
Street, East Stroudsburg, Pennsylvania

Newspaper

New York Times; New York Times Company, New York, N. Y.

Pamphlets

Building America, Volume VII, Society for Curriculum
Study Incorporated, New York, N. Y. 1942
Music of the New World, Southern Music Publishing Co.,
Inc., N. Y.

Workbooks (Music)

Log for Music Americans Sing, Gee, Leeder, and Wilson,
Silver Burdett Co., New York, N. Y. 1949

Music Fun, Kenworthy Educational Service, Buffalo, N. Y.
1946

Radio

Local Newspaper Radio Section
Radio in Music Education; M. E. N. C., 64 East Jackson
Boulevard, Chicago, 4, Illinois

Recordings

Catalog of Recordings; M. E. N. C., 64 East Jackson
Boulevard, Chicago 4, Illinois

Visual Education

A. Film Sources:

Artists Films, Inc.; 8 West 45th Street, New York
19, N. Y.
Bell and Howell Co., (Filmosound Library); 1801
Larchmont Avenue, Chicago 13, Illinois
Brandon Films Inc.; 200 West 57th Street, New York
19, N. Y.
British Information Services; 39 South LaSalle
Street, Chicago 3, Illinois
Wm. M. Dennis Film Libraries; 2506½ W. 7th Street,
Los Angeles 5, California
Eastin Pictures Inc.; Colorado Springs, Colorado
Encyclopaedia Britannica Films Inc.; 450 South Green
Street, Chicago 7, Illinois
Films Incorporated; 716 S. W. 13th Avenue, Portland
5, Oregon
Ford Films (Film Library); Ford Motor Company,
20 North Wacker Drive, Chicago 6, Illinois
Handbook on 16 mm Films for Music Education; M. E. N. C.
64 East Jackson Boulevard, Chicago 4, Illinois
Ideal Pictures Corporation; 28-34 East Eighth Street,
Chicago 5, Illinois
March of Time Forum; 369 Lexington Avenue, New York
17, N. Y.
Montana State Library of Visual Aids in Education,
1949-1950; State Department of Instruction, Helena,
Montana
Teaching Film Custodians Inc.; 25 West 43rd Street,
New York, N. Y.
U. S. Government Films; United World, 1445 Park
Avenue, New York 29, N. Y.

B. Picture Sources:

Art Education Press, Inc., 424 Madison Avenue, N. Y.
Capehart Collections, Capehart-Farnsworth Corporation,
Fort Wayne 1, Indiana
History of Music in Pictures, A, Edited by George
Kinsky, Dover Publications, Inc., New York, N. Y.
1951

Many public and state libraries have picture prints
for circulation on library cards
University Prints; Newton, Massachusetts
Catalog on request--gives history of art.
Steinway Collection; Aeolian Hall, Fifth Avenue, N. Y.
Excellent--musical subjects

READING BIBLIOGRAPHY

- Allen, William Francis and Ware, Charles Pickard and Garrison,
Luay McKin, SLAVE SONGS of the UNITED STATES, P. Smith,
N. Y. 1929
- Bacon, Mrs. Mary S., OPERAS EVERY CHILD SHOULD KNOW, Grosset
& Dunlap, N. Y., 1911
- Baldwin, Lillian, A LISTENER'S ANTHOLOGY of MUSIC, Volumes I
and II, Silver Burdett Co., Chicago, Illinois, 1948
- Barbour, Harriet and Freeman, W. S., STORY of MUSIC, C. C.
Birchard & Co., Boston, 1938
- Bauer, Marion, MUSICAL QUESTIONS and QUIZZES, G. P. Putnam's
Sons, N. Y., 1941
- Bauer, Marion and Peyser, E. R., HOW MUSIC GREW, G. P.
Putnam's Sons, N. Y., 1925
- Bauer, Marion and Peyser, E. R., MUSIC THROUGH the AGES,
G. P. Putnam's Sons, N. Y., 1932
- Bazeen, Jacques, PLEASURES of MUSIC, Viking Press, N. Y.,
1951
- Bernstein, Martin, INTRODUCTION to MUSIC, Prentice-Hall, Inc.,
N. Y., 1937
- Bigelow, Arthur Lynds, CARILLON, Princeton University Press,
Princeton, N. J., 1948
- Blesh, Rudi and Janis, Harriett, THEY ALL PLAYED RAGTIME,
Alfred A. Knopf, N. Y., 1950
- Bolton, Sarah, K., LIVES of POOR BOYS WHO BECAME FAMOUS,
Thomas Y. Crowell Co., N. Y., 1947
- Boni, FIRESIDE BOOK of FOLK SONG, Simon Schuster, N. Y., n.d.
- Botkin, TREASURY of AMERICAN FOLK LORE, Crown Publishing Co., n.d.
- Brower, Harriette, STORY-LIVES of MASTER MUSICIANS, Frederick
A. Stokes Co., N. Y., 1922

- Brown, Harriet McCune and Bailey, Helen Miller, OUR LATIN AMERICAN NEIGHBORS, Houghton Mifflin Co., N. Y., 1944
- Buchanan, Fannie R., HOW MAN MADE MUSIC, Wilcox and Follett Co., Chicago, 1941
- BUILDING AMERICA (Periodical) Volume VII, No. 8, America Discovers Its Songs, Frances M. Foster, Editor, American Corporation, N. Y.
- Carter, Phyllis Anne, THE BANDS PLAY ON, Robert M. McBride and Co., N. Y., 1942
- Chapin, Anna, MASTERS of MUSIC, Dodd, Mead and Co., N. Y., 1901
- Coleman, Satis N., CREATIVE MUSIC for CHILDREN, G. P. Putnam's Sons, N. Y., 1922
- Copland, Aaron, OUR NEW MUSIC, McGraw-Hill Book Co., Inc., Whittlesey House, N. Y., 1941
- Craven, Thomas, MODERN ART, Simon and Schuster, N. Y., 1934
- Cugat, Xavier, THE OTHER AMERICAS, Edward B. Marks Music Co., N. Y., 1938
- CURRENT BIOGRAPHY, Anna Rothe, Editor, H. W. Wilson Co., N. Y., 1952
- Dicke, Helen, STORIES from the GREAT METROPOLITAN, Random House, N. Y., 1943
- Dickenson, Edward, STUDY of the HISTORY of MUSIC, Charles Scribners Sons, N. Y., 1910
- Ewen, David, THE BOOK of MODERN COMPOSERS, Alfred A. Knopf, N. Y., 1947
- Ewen, David, MUSIC for the MILLIONS, Arco Publishing Co., N. Y., 1944
- Faulkner, Anne Shaw, WHAT WE HEAR in MUSIC, R. C. A., Victor Co., Camden, N. J., 1936
- Feather, Leonard G., INSIDE BE-BOP, J. J. Robbins & Sons Inc., N. Y., 1949
- Feldman, Harry Allen, MUSIC and the LISTENER, E. P. Dutton and Co., Inc., N. Y., 1939
- Freeburg, Roy E., SING of the WEST, Privately Printed, 1951

- Gardner, Helen, ART THROUGH the AGES, Harcourt, Brace and Co., N. Y., 1936
- Gayley, Charles, CLASSIC MYTHS in ENGLISH LITERATURE and ART, Ginn and Co., Chicago, 1911
- Gerringer, Karl, MUSICAL INSTRUMENTS, Oxford University Press, N. Y., 1945
- Goetz, Delia, LET'S READ about SOUTH AMERICA, The Fideler Co., Grand Rapids, Michigan, 1950
- Goetz, Delia, NEIGHBORS to the SOUTH, Harcourt, Brace and Co., N. Y., 1944
- Goldberg, Isaac, GEORGE GERSHWIN--A STUDY of AMERICAN MUSIC, Simon and Schuster, N. Y., 1931
- Goss, Madeleine, DEEP FLOWING BROOK, Henry Hold & Co., N. Y., 1938 (The Story of Johann Sebastian Bach)
- Graham, Alberta Powell, STRIKE UP the BAND, Thomas Nelson and Sons, N. Y., 1949
- Green, Philip Leonard, OUR LATIN AMERICAN NEIGHBORS, Hastings House Publishers, N. Y., 1941
- Goffin, Robert, JAZZ, Doubleday Doran and Co., Inc., N. Y., 1944
- Goffin, Robert, JAZZ from the CONGO to the METROPOLITAN, Country Life Press Co., Garden City, N. Y., 1944
- Griffin, Charles (Editor), CONCERNING LATIN AMERICAN CULTURE, Columbia University Press, N. Y., 1940
- Hamilton, Clarence G., OUTLINES of MUSIC HISTORY, Oliver Ditson Co., N. Y., 1908
- Hanson, Earl Parker, CHILE--THE LAND of PROGRESS, Reynal and Hitchcock, N. Y., 1947
- Hartshorn, William C., and Leavitt, Helen S., THE MENTOR (Making Friends with Music), Ginn and Co., Chicago, 1940
- Hartshorn, William C., and Leavitt, Helen S., THE PILOT (Making Friends with Music), Ginn and Co., Chicago, 1940
- Harris, Augusta and Keys, Donnabell, TEACHING SOCIAL DANCING, Prentice-Hall, Inc., N. Y., 1940
- Harrison, Sidney, MUSIC for the MULTITUDE, MacMillan Co., N. Y., 1940

- H'Doubler, Margaret Newell, THE DANCE and ITS PLACE in EDUCATION, Harcourt, Brace and Co., N. Y., 1925
- Howard, John Tasker, THE MUSIC of GEORGE WASHINGTON'S TIME, United States-George Washington Bi-Centennial Commission, Washington Building, Washington D. C., 1931
- Howard, John Tasker, OUR AMERICAN MUSIC, Thomas Y. Crowell Co., N. Y., 1946
- Howard, John Tasker, OUR CONTEMPORARY COMPOSERS, Thomas Y. Crowell Co., N. Y., 1941
- Howard, John Tasker, THIS MODERN MUSIC, Thomas Y. Crowell Co., N. Y., 1942
- Hutcheson, Ernest, THE RING of the NIBELUNG, Simon & Schuster, Rockefeller Center, N. Y., 1940
- Jell, George C., MASTERS in MINIATURE, Barse & Co., N. Y., 1930
- Johnson, James Weldon, THE BOOK of AMERICAN NEGRO SPIRITUALS, The Viking Press, N. Y., 1925
- Johnson, John Rosamund, ROLLING ALONG in SONG, Viking Press, N. Y., 1937
- Kelley, Edgar Stillman, MUSICAL INSTRUMENTS, Oliver Ditson Co., Boston, 1925
- Kent, Louise Andrews and Tarshis, Elizabeth Kent, IN GOOD OLD COLONIAL TIMES, Riverside Press, Cambridge, Mass., 1941
- Kinscella, Hazel G., KINSCELLA READERS, BOOKS IV, V, AND VI, University Publishing Co., 1930
- Kinscella, Hazel G., MUSIC and ROMANCE, R. C. A., Victor Co., Camden, N. J., 1930
- Kinscella, Hazel G., MUSIC on the AIR, The Viking Press, N. Y., 1934
- Lawrence, Robert, THE MAGIC FLUTE, Artists and Writers Guild, Inc., N. Y., 1944
- Lawrence, Robert, SIEGFRIED, Grosset & Dunlap, N. Y., 1939
- Lewis, Mary E., THE ETHICS of WAGNER'S "THE RING of the NIBELUNG," G. P. Putnam's Sons, N. Y., 1906
- Lomax, John A., and Alan, AMERICAN BALLADS and FOLK SONGS, The Macmillan Co., N. Y., 1934
- Lomax, John A., and Alan, COWBOY SONGS, The Macmillan Co., N. Y., 1946

- Lomax, John A., and Alan, FOLK SONGS U. S. A., The Macmillan Co., N. Y., 1948
- Lomax, John A., and Alan, OUR SINGING COUNTRY, The Macmillan Co., N. Y., 1941
- Luther, Frank, AMERICANS and THEIR SONGS, Harper & Brothers, N. Y., 1942
- Lyons, John Henry, STORIES of OUR AMERICAN PATRIOTIC SONGS, The Vanguard Press, N. Y., 1942
- McConathy, Beattie, and Morgan, MUSIC HIGHWAYS and BYWAYS, Silver Burdett and Company, Chicago, 1936
- McConathy, Beattie, and Morgan, MUSIC of MANY LANDS and PEOPLES, Silver Burdett and Company, Chicago, 1932
- McFinney, Theodore, A HISTORY of MUSIC, Harcourt, Brace & Co., N. Y., 1935
- McKinney, Howard D., MUSIC and MAN, American Book Co., N. Y., 1948
- McKinney, Howard D., and Anderson, W. R., DISCOVERING MUSIC, American Book Co., N. Y., 1934
- McKinney, Howard D., and Anderson, W. R., MUSIC in HISTORY, American Book Co., N. Y., 1940
- Mees, Arthur, CHOIRS and CHORAL MUSIC, Charles Scribner and Sons, N. Y., 1901
- Moore, Douglas, FROM MADRIGAL to MODERN MUSIC--A GUIDE to MUSICAL STYLES, W. W. Norton and Co., Inc., N. Y., 1942
- Moore, Douglas, LISTENING to MUSIC, W. W. Norton & Co., Inc., N. Y., 1947
- O'Connell, Charles, THE VICTOR BOOK of the OPERA, R. C. A. Victor Co., New York, 1936
- Parson, Thomas E., POPULAR BALLROOM DANCES, Barnes and Noble Inc., N. Y., 1937
- Patterson, Anine W., ORATORIO, The Walter Scott Publishing Co., Charles Scribner's Sons, N. Y., 1902
- Peck, Anne Merriman, THE PAGEANT of SOUTH AMERICAN HISTORY, Longman's Green and Co., N. Y., 1941
- Radir, Ruth, MODERN DANCE for the YOUTH of AMERICA, A. S. Barnes and Co., N. Y., 1944

- Rayner, Edwin, FAMOUS CATHEDRALS, Grosset & Dunlap Inc.,
N. Y., 1935
- Rayner, Edwin, FAMOUS STATUES and THEIR STORIES, Grosset &
Dunlap, Inc., N. Y., 1936
- THE RHINEGOLD, THE VALKYRIES, SIEGFRIED, TWILIGHT of the GODS,
Metropolitan Opera Guild, N. Y., n.d.
- Rothery, Agnes, CENTRAL AMERICAN BOUND-ABOUTS, Dodd, Mead and
Co., Inc., San Francisco, Calif., 1947
- Ryan, Grace L., DANCES of OUR PIONEERS, A. S. Barnes and Co.,
N. Y., 1939
- Sachs, Curt, THE HISTORY of MUSICAL INSTRUMENTS, W. W. Norton
and Co., Inc., N. Y., 1940
- Salazar, Adolfo, MUSIC in OUR TIME, W. W. Norton and Co.,
Inc., N. Y., 1946
- Sandburg, Carl, THE AMERICAN SONGBAG, Harcourt, Brace & Co.,
N. Y., 1927
- Schurz, William Lytte, LATIN AMERICA, E. P. Dullan and Co.,
Inc., N. Y., 1949
- Schweitzer, Albert, J. S. BACH, The Macmillan Co., N. Y.,
1905
- Schwimmer, Franciska, GREAT MUSICIANS as CHILDREN, Doubleday,
Doran & Co., Garden City, N. Y., 1929
- Seobey, Katherine Lois, STORIES of GREAT MUSICIANS, American
Book Co., Chicago, 1939
- Siegmeister, Elie (Edited by) THE MUSIC LOVER'S HANDBOOK,
William Morrow and Company, N. Y., 1943
- Siegmeister, Elie, WORK and SING, William R. Scott, Inc.,
N. Y., 1944
- Shippen, Katherine B., NEW FOUND WORLD, The Viking Press,
N. Y., 1945
- Shwartz, H. W., STORY of MUSICAL INSTRUMENTS, Doubleday,
Doran and Co., Garden City, N. Y., 1938
- Slonimsky, Nicolas, MUSIC SINCE 1900, Coleman-Ross Co.,
N. Y., 1949
- Slonimsky, Nicolas, THE ROAD to MUSIC, Dodd, Mead and Co.,
N. Y., 1947

- Spaeth, Sigmund, AT HOME with MUSIC, Doubleday Doran and Co., Inc., Garden City, N. Y., 1945
- Spaeth, Sigmund, GREAT PROGRAM MUSIC, Garden City Publishing Co., Inc., N. Y., 1940
- Spaeth, Sigmund, A HISTORY of POPULAR MUSIC in AMERICA, Random House, N. Y., 1948
- Spaeth, Sigmund, STORIES BEHIND the WORLD'S GREAT MUSIC, Garden City Publishing Co., Inc., Garden City, N. Y., 1937
- Stringham, Edwin John, LISTENING to MUSIC CREATIVELY, Prentice-Hall, Inc., N. Y., 1946
- Stokowski, Leopold, MUSIC for ALL, Simon Schuster, N. Y., 1943
- Surette, Thomas Whitney and Mason, Daniel Gregory, THE APPRECIATION of MUSIC, The Baker and Taylor Co., N. Y., 1910
- Taylor, Deems, OF MEN and MUSIC, Simon and Schuster, N. Y., 1938
- Thompson, Betty Lynd, FUNDAMENTALS of RHYTHM and DANCE, A. S. Barnes and Co., N. Y., 1933
- Ulanov, Barry, HISTORY of JAZZ in AMERICA, The Viking Press, N. Y., 1952
- Van Leen, Hendrik Willem, THE ARTS, Simon and Schuster, N. Y., 1937
- Washington, Booker T., UP from SLAVERY, A. L. Burt Co., 1901
- Walsh, Marie T., THE MISSION BELLS of CALIFORNIA, Herr Wagner Publishing Co., San Francisco, 1934
- Weber, Henriette, PRIZE SONG: STORIES of FAMOUS OPERAS, Oxford University Press, 1935
- Wheeler, Opal, SEBASTIAN BACH-Boy from Thuringia, E. P. Dutton and Co., Inc., 1937
- Whitcomb, Ida, YOUNG PEOPLE'S STORY of MUSIC, Dodd, Mead & Co., N. Y., 1928
- Whiteman, Paul, and Liebar, Leslie, HOW TO BE a BAND LEADER, R. M. McBride and Company, N. Y., 1942
- Young Peoples Records, FOLK SONG BOOK, Young Peoples Record Club Inc., 920 Broadway, New York 10, N. Y.

BIBLIOGRAPHY OF LITERATURE BOOKS

- Bailey, Matilda, and Leavell, Ullin W., **WORLDS of ADVENTURE**
The Mastery of Reading, American Book Company, Chicago,
1951 (Grade 7)
WORLDS of PEOPLE (Grade 8)
WORLDS to EXPLORE (Grade 9)
- Bennett, Elizabeth H., Dowse, Mabel B., and Edmonds, Mary D.,
THE ROAD to GLORY, Silver Burdett Company, Chicago, 1947
(Grade 7)
- Briggs, Thomas H., Curry, Charles Madison, and Payne,
Leonidas Warren Jr.,
LITERATURE for the JUNIOR HIGH SCHOOL (Grade 7)
LITERATURE for the JUNIOR HIGH SCHOOL, Book Two (Grade 8)
Rand McNally & Company, Chicago, 1929
- Chamberlain, Rudolph W., and Richards, Edwin B., **BEACON**
LIGHTS of LITERATURE, Book Nine, Iroquois Publishing
Company, Inc., Chicago, 1940 (Grade 9)
- Cross, E. A., and Lehr, Elizabeth, **APPRECIATING LITERATURE**,
Literature, A Series of Anthologies, The Macmillan Co.,
N. Y., 1943 (Grade 7)
- Cross, E. A., Dakin, Dorothy, and Hanlon, Helen J., **UNDER-**
STANDING LITERATURE, Literature, A Series of Anthologies,
The Macmillan Co., N. Y., 1944 (Grade 8)
- Cross, Tom Peete, Smith, Reed, and Stauffer, Elmer C.,
ADVENTURE, Good Reading for Junior High Schools, Ginn and
Company, Chicago, 1930 (Grade 9)
- Elson, William H., Keck, Christine M., Burris, Mary H.,
JUNIOR HIGH SCHOOL LITERATURE, Book Two, Scott Foresman
and Company (Revised Edition), Chicago, 1936 (Grade 8)
- Pooley, Robert C., and Walcott, Fred G., **GROWTH in READING**,
Scott Foresman and Company, Chicago, 1938 (Grade 7)

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The guide for teaching choral music in junior high school presented above is based on interest units appealing to pupils of adolescent years. The units include singing, listening, rhythmic and creative materials and it is hoped that the teacher will adapt these to suit the needs of the pupils.

Characteristics of this guide to music experiences may be outlined as follows:

- (1) Musical experiences should be a vital force in the emotional development of the pupil through participation.
- (2) Participation in all phases of music expression is provided.
- (3) The guide is systematic, not formal.
- (4) The program indicates that music is a language, a natural universal expression of feeling, but with personal meaning to the pupil.
- (5) Materials are provided to suit the needs of adolescent pupils.
- (6) This type of music teaching provides a means of enjoyable self-expression.
- (7) An opportunity for pupils to discover the important role that music assumes in the cultural development of

our democratic society is included.

(8) Musical experiences that have a maximum carry-over value into adult life are planned.

(9) Provision is made for the development of good vocal habits and the use of the adolescent singing voice.

(10) Opportunities are provided to develop an appreciation of music and an accompanying appreciation of peoples and their history.

(11) Included also is an appreciation of music related to other arts, literature, painting, and architecture and the close bond that exists between them.

(12) The pupils' music needs and experiences, both in school and out of school are recognized.

(13) Larger and fuller meanings are developed in terms of skills and understandings that the pupils already have.

(14) Pressure is not used to drive pupils to unnaturally high standards.

(15) The teacher does not become alarmed because certain pupils progress at slower rates than others.

(16) It is assumed that the teacher of music must have an understanding of adolescent pupil development, a genuine love for children, an understanding of music, and a genuine liking for the subject.

(17) Pupil growth--physical, social, mental, emotional, spiritual, and aesthetic should result with teacher-pupil planning.

RECOMMENDATIONS

The logical outcome of such a program in Billings Junior High School choral music should be a happier, more successful, and lasting experience for pupils during their junior high school years, plus a better foundation for later work than is usually acquired.

The guide would be used by the teacher in teacher-pupil planning. The seventh year teacher would use the units that suited the needs of the pupils at that age level. All units would not be used in any one year.

The eighth and ninth year study, following this same guide and using teacher-pupil planning would undoubtedly develop in a different manner and go much deeper into certain subjects, due to added maturity and interests of the pupils.

Many of the references have a suggested grade level and would be omitted in grades lower than those suggested.

It is quite possible that other units would be developed along similar lines of current interest subjects without much difficulty and by the pupils themselves.

It is recommended that the Billings Junior High School modify its present program in choral music by substituting the guide in music suggested here.

BIBLIOGRAPHY

- Beattie, John, McConathy, Osbourne, and Morgan, Russell V. Music in the Junior High School. New York: Silver Burdett Co., 1932.
- Bruner, Herbert B. The Junior High School at Work. N. Y.: Teachers College, Columbia University, 1932.
- Caswell, Hollis L., and Associates. Curriculum Improvement in Public School Systems. N. Y.: Teachers College, Columbia University, 1950.
- Coleman, Satis N. Creative Music for Children. N. Y.: G. P. Putnam's Sons, 1922.
- Farnsworth, Charles Hubert. Education Through Music. Chicago: American Book Company, 1909.
- Gehrkins, Karl Wilson. Music in the Junior High School. Boston: C. C. Birchard and Co., 1936.
- Gruhn, William T., and Douglass, Harl R. The Modern Junior High School. N. Y.: The Ronald Press Company, 1947.
- Jones, Arthur J., Grizzell, E. D., and Grinstead, Wren Jones. Principles of Unit Construction. New York: McGraw-Hill Book Company, Inc., 1939.
- Lee, J. Murray, and Dorris May Lee, The Child and His Curriculum. N. Y.: Appleton-Century-Crofts, 1950.
- Mursell, James L. Education for Musical Growth. Chicago: Ginn and Company, 1948.
- Music and the Classroom Teacher. N. Y.: Silver Burdett Co., 1951.
- Music in American Schools. N. Y.: Silver Burdett Co., 1943.
- Mursell, James L., and Glenn, Mabelle. Psychology of School Music Teaching. N. Y.: Silver Burdett Co., 1931.
- Music Education Source Book. Music Educators National Conference, 64 East Jackson Blvd., Chicago, 1947.

The National Elementary Principal. Bulletin of the Department of Elementary School Principals; National Education Association, Washington, D. C., February, 1951 and May, 1952.

Perham, Beatrice. Music in the New School. Chicago: Neil A. Kjos Music Co., 1941.

Pitts, Lilla Belle. The Music Curriculum in a Changing World. N. Y.: Silver Burdett Co., 1944.

Music Integration in the Junior High School. Boston: C. C. Birchard and Co., 1935.

Music Educators Journal. M. E. N. C., 64 East Jackson Blvd., Chicago.

Music Journal. The Music Journal, Inc., 3-5 Washington Street, East Stroudsburg, Pennsylvania.

Rorke, Genevieve A. Choral Teaching at the Junior High School Level. Chicago: Hall McCreary Co., 1947.

Smith, Maurice M., Standley, L. L., Hughes, Cecil L. Junior High School Education. N. Y.: McGraw-Hill Book Company, Inc., 1942.

Spears, Harold. The Teacher and Curriculum Planning. N. Y.: Prentice-Hall, Inc., 1951.

APPENDIX

SURVEY ON MUSIC CURRICULUM

BILLINGS JUNIOR HIGH SCHOOL

This is a survey to determine if some classes can be added or changed in the school curriculum to better serve the present and future students of the Billings Junior High School.

Please circle YES, NO or SOMETIMES for the following statements:

I LIKE TO SING AT HOME	YES	NO	SOMETIMES
Other members of my family sing	YES	NO	SOMETIMES
We sing as a family group	YES	NO	SOMETIMES
When _____			
Where _____			
I like to sing alone for others	YES	NO	SOMETIMES
I sing as I listen to the radio	YES	NO	SOMETIMES
I sing as I listen to records playing	YES	NO	SOMETIMES
I sing certain kinds of songs	YES	NO	SOMETIMES
If the answer is YES, please circle: (more than one if true)			
1. Cowboy	YES	NO	SOMETIMES
2. Popular	YES	NO	SOMETIMES
3. Folk	YES	NO	SOMETIMES
4. Classical	YES	NO	SOMETIMES
5. Musical comedy	YES	NO	SOMETIMES
6. Sacred	YES	NO	SOMETIMES
List several songs you particularly like:			
1. _____			
2. _____			
3. _____			
4. _____			
5. _____			
I enjoy hearing others sing	YES	NO	SOMETIMES
Check a point on the scale that shows how well you enjoy hearing others sing:			
1	2	3	4
5	6	7	8
9	10		
(not at all)		(very much)	
I LIKE TO SING WHEN ALONE	YES	NO	SOMETIMES
I sing at special times such as:			
When I am getting ready to go some place	YES	NO	SOMETIMES
When I am going to school or some other place	YES	NO	SOMETIMES
When I am working at home	YES	NO	SOMETIMES
When I feel especially gay	YES	NO	SOMETIMES
When things do not seem to go well	YES	NO	SOMETIMES

Please list other times when you sing
such as: baby sitting, delivering
papers, etc.

1. _____
2. _____
3. _____

I LIKE TO SING WITH FRIENDS	YES	NO	SOMETIMES
We sing often	YES	NO	SOMETIMES
We sing in parts	YES	NO	SOMETIMES
We have an accompaniment	YES	NO	SOMETIMES
We sing for others	YES	NO	SOMETIMES
We sing at each other's homes	YES	NO	SOMETIMES
We sing together when we are on picnics or other similar forms of play	YES	NO	SOMETIMES
We sing certain kinds of music (circle more than one, if true)	YES	NO	SOMETIMES
1. Cowboy	YES	NO	SOMETIMES
2. Popular	YES	NO	SOMETIMES
3. Folk	YES	NO	SOMETIMES
4. Classical	YES	NO	SOMETIMES
5. Musical comedy	YES	NO	SOMETIMES
6. Sacred	YES	NO	SOMETIMES
I SING HYMNS IN CHURCH OR SUNDAY SCHOOL	YES	NO	SOMETIMES
If the answer is no, is it because			
The hymns are unfamiliar	YES	NO	SOMETIMES
The music is difficult to read	YES	NO	SOMETIMES
I prefer not to sing	YES	NO	SOMETIMES
I dislike church music	YES	NO	SOMETIMES
I SING IN THE CHURCH CHOIR	YES	NO	SOMETIMES
If the answer is YES, please circle:			
I volunteered to sing	YES	NO	
A friend asked me to sing	YES	NO	
The director asked me to sing	YES	NO	
The minister asked me to sing	YES	NO	
I sing in the church choir because			
my chum also sings there	YES	NO	
My parents want me to sing in the choir	YES	NO	
If the answer is NO, please circle:			
I cannot read the music	YES	NO	
My church does not have a choir	YES	NO	
I do not want to sing	YES	NO	
I do not like to sing church music	YES	NO	
I have not been asked to sing	YES	NO	
I do not like the director	YES	NO	
None of my friends sing in the choir	YES	NO	
I do not have time	YES	NO	
I SING IN OTHER GROUPS	YES	NO	SOMETIMES
If the answer is YES, please circle the items under A			

A	I sing in Scouts	YES	NO	SOMETIMES
	I sing in F. H. A.	YES	NO	SOMETIMES
	I sing in F. F. A.	YES	NO	SOMETIMES
	I sing in 4-H	YES	NO	SOMETIMES
	I sing in Y. W. C. A.	YES	NO	SOMETIMES
	I sing in a lodge group	YES	NO	SOMETIMES

Name any other group in which you sing
outside of school

I sing with close friends for fun	YES	NO	SOMETIMES
-----------------------------------	-----	----	-----------

If the answer is NO, please circle the
items under B

B	I do not belong to an organization	YES	NO	SOMETIMES
	I do not wish to take a singing part	YES	NO	SOMETIMES
	I do not like to sing	YES	NO	SOMETIMES
	I have not been asked to sing	YES	NO	SOMETIMES
	I do not like the director	YES	NO	SOMETIMES
	I do not have the time	YES	NO	SOMETIMES
	I cannot read the music	YES	NO	SOMETIMES

I SING BY EAR	YES	NO	SOMETIMES
---------------	-----	----	-----------

I PLAY BY EAR	YES	NO	SOMETIMES
---------------	-----	----	-----------

I PLAY A MUSICAL INSTRUMENT	YES	NO	SOMETIMES
I am now taking lessons	YES	NO	
I want to continue lessons through my school years	YES	NO	
My friends are taking lessons and play	YES	NO	
My parents insist that I take lessons	YES	NO	
I have been asked to play at church or for some other group	YES	NO	SOMETIMES
I play for the pleasure of others	YES	NO	SOMETIMES
I play for my own enjoyment	YES	NO	SOMETIMES

I ENJOY LISTENING TO RECORDS	YES	NO	SOMETIMES
------------------------------	-----	----	-----------

I listen to records of:			
1. Popular dance music	YES	NO	SOMETIMES
2. Cowboy music	YES	NO	SOMETIMES
3. Folk music	YES	NO	SOMETIMES
4. Classical music	YES	NO	SOMETIMES
5. Musical comedy	YES	NO	SOMETIMES
6. Sacred music	YES	NO	SOMETIMES

I listen at:

1. Home	YES	NO	SOMETIMES
2. My friends' homes	YES	NO	SOMETIMES
3. School	YES	NO	SOMETIMES
I listen to juke box music	YES	NO	SOMETIMES

Please list other places

I ATTEND CONCERTS	YES	NO	SOMETIMES
School	YES	NO	SOMETIMES
Outside of school	YES	NO	SOMETIMES
Please name:			

I HAVE TAKEN PRIVATE VOICE LESSONS	YES	NO
------------------------------------	-----	----

I HAVE TAKEN PRIVATE INSTRUMENTAL LESSONS	YES	NO
Please name the instrument or instruments		

I have taken lessons for _____ years

I discontinued lessons because:

I did not enjoy the lessons	YES	NO
No instrument available for practice	YES	NO
I did not like to practice	YES	NO
I did not have time to practice	YES	NO
My friends were not taking lessons	YES	NO
I did not like my teacher	YES	NO
Money was not available for lessons	YES	NO
Please list any other reason:		

I NOW TAKE PRIVATE LESSONS	YES	NO
Voice	YES	NO
Instrumental	YES	NO
Please name instrument or instruments		

I READ NOTES	YES	NO
A little	YES	NO
Quite well	YES	NO
I began note reading in grade _____		
Check in the right column where you attended Billings Public Schools		

Grade	1	2	3	4	5	6	7	8
B. J. H. S.								
Broadwater								
Eastern								
Garfield								
Highlands								
Jefferson								
McKinley								
North Park								
Orchard								
Rimrock								
Taft								
Washington								

Give the name, location and grade of other schools attended:

I HAVE BELONGED, BUT DO NOT NOW BELONG TO
A SCHOOL

Band	YES	NO
Orchestra	YES	NO
Chorus	YES	NO

I NOW BELONG TO A SCHOOL

Band	YES	NO
Orchestra	YES	NO
Chorus	YES	NO

I DO NOT BELONG TO A SCHOOL MUSIC GROUP
BECAUSE

(Circle more than one, if true)

It does not fit my schedule	YES	NO	SOMETIMES
I do not like the music	YES	NO	SOMETIMES
I do not like the method of teaching	YES	NO	SOMETIMES
I cannot attend the added activities	YES	NO	SOMETIMES
I do not like the teachers	YES	NO	SOMETIMES
I do not have enough training	YES	NO	
No private instruction is given	YES	NO	
Not enough credit is given	YES	NO	
I take music lessons outside of school	YES	NO	
I do not have an instrument	YES	NO	
I do not play an instrument	YES	NO	
I do not want to play an instrument	YES	NO	
My parents do not want me to belong	YES	NO	

If you dislike music now, please circle:
(More than one, if true)

I could not learn to read notes	YES	NO
I dislike reading notes	YES	NO
I do not like to sing alone	YES	NO
I do not like the teachers	YES	NO

In what grade did your dislike of music begin? _____

List any other reason _____

I WOULD ENJOY A MUSIC CLASS OTHER THAN THOSE NOW OFFERED

YES NO

I WOULD ENJOY A LISTENING CLASS WHICH WOULD INCLUDE Popular, folk, classical, and modern music

YES NO

List others: _____

I WOULD ENJOY A MUSIC CLASS WHICH WOULD INCLUDE:

A. A study beginning with the music of the early ages and working through to that of the present day

YES NO

B. A study in units such as: Folk, dance music, Music of a Country or Nationality, Music of certain composers, the symphony, the opera

YES NO

IN WHAT OTHER TOPICS WOULD YOU BE INTERESTED?

I WOULD ENJOY A MUSIC CLASS WHICH WOULD INCLUDE THE FOLLOWING:

Recreational singing; a study of music integrated with literature; a study of music integrated with art; listening to records of many kinds of music; an explanation of music

YES NO

List other things you would like to have included: